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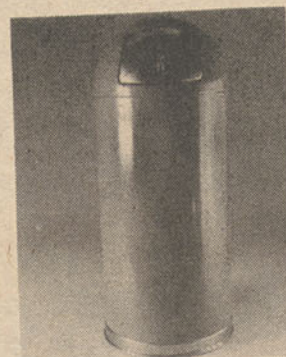
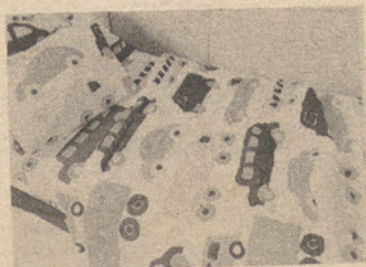
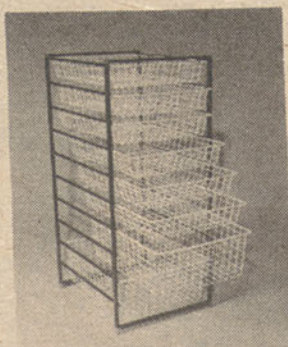
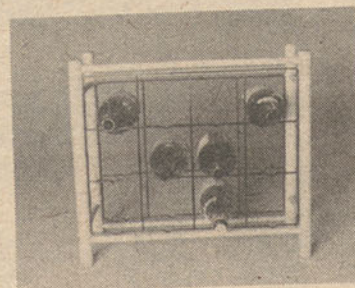
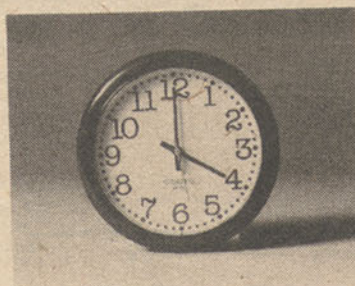
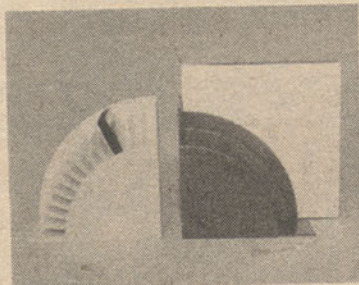
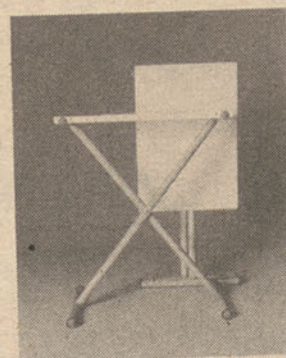
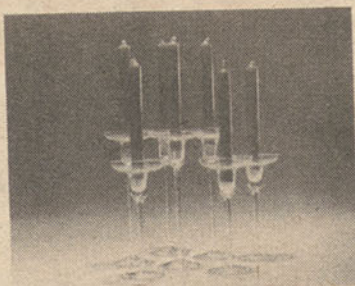
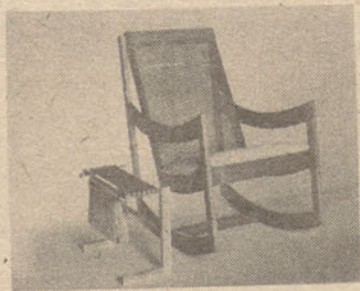
December, 1980

Vol. V No. 4



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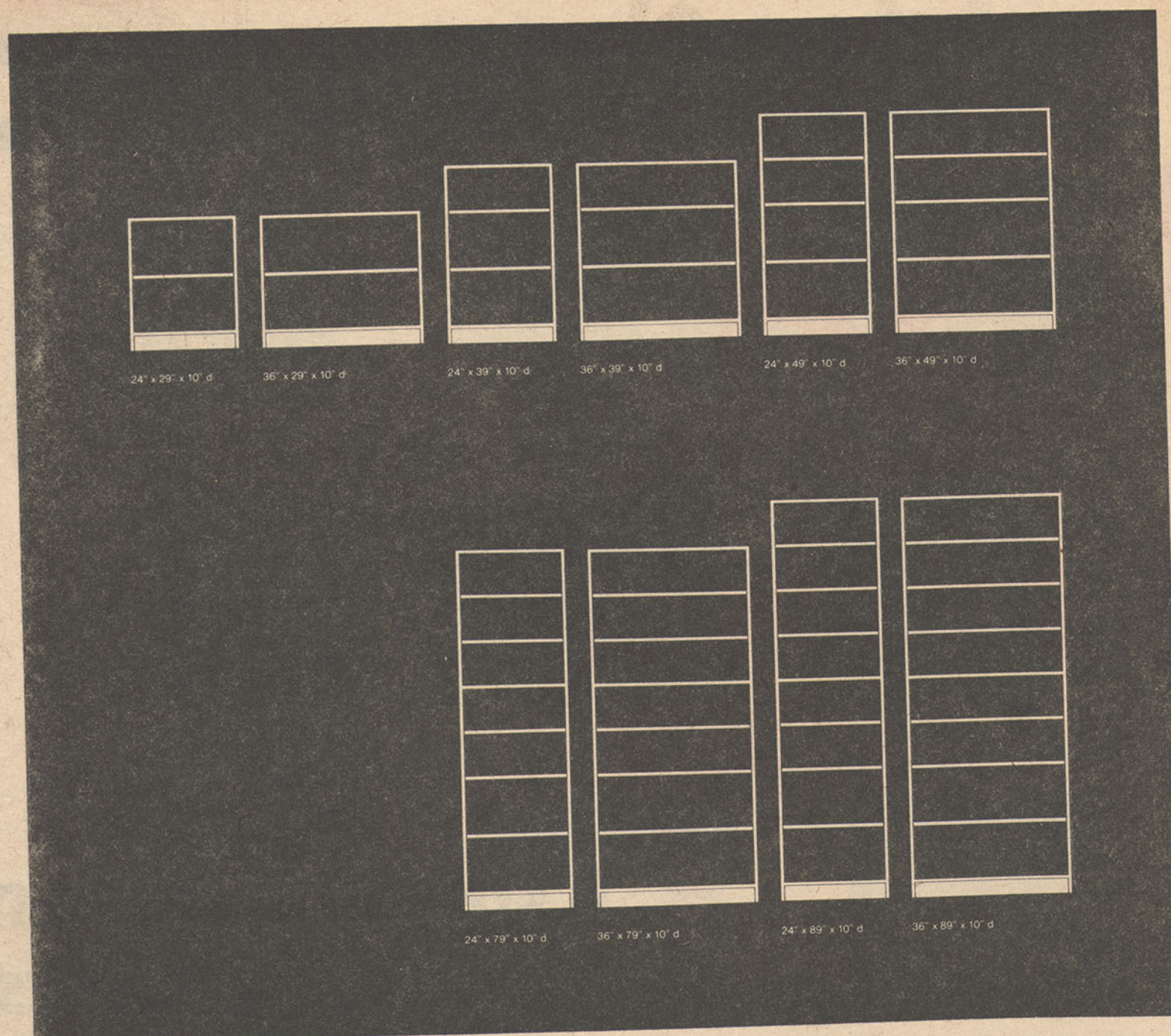
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Ann Arbor Observer

December, 1980

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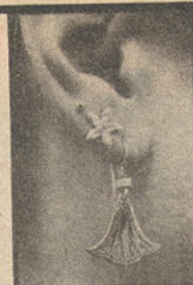
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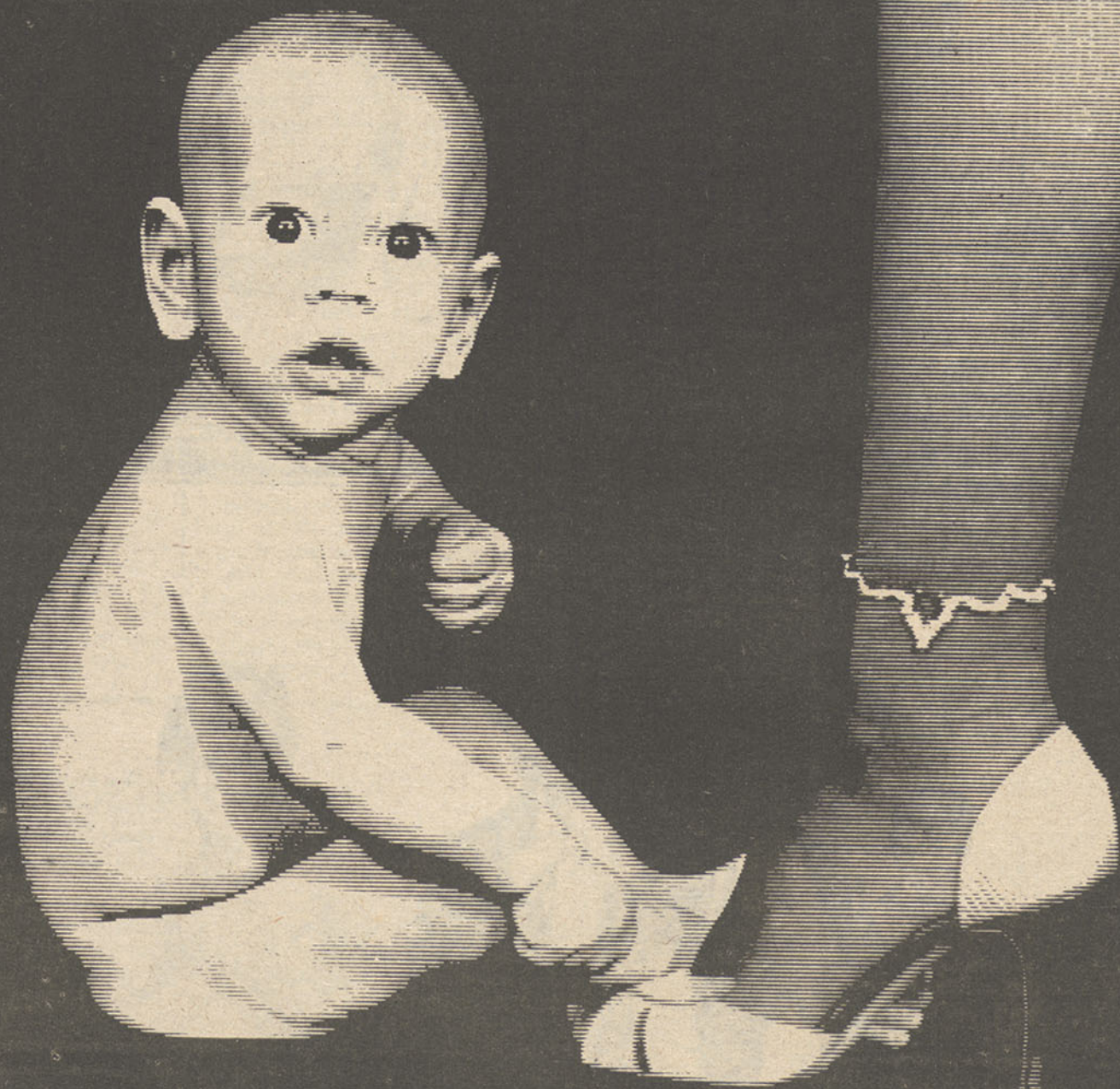
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AROUND TOWN

Ann Arbor's idiosyncratic voters

For the past three presidential elections, we've favored losers.

While most of the nation showed it was ready for the dramatic shift in direction represented by Ronald Reagan's election, Ann Arbor and Washtenaw County clearly were not. As the former actor and California governor took the country in a landslide, local voters acted out their usual role as nonconformists. Reagan took only 34% of the vote in Ann Arbor, compared to Carter's 47% and Anderson's 15%.



Of Ann Arbor's 67 precincts, Carter came in first in 58 and Reagan only 9. Reagan received a majority of the votes in only four city precincts. Even precinct 4-2, the Lansdowne area, which typically gives more than 80% of its votes to Republicans in city elections, gave Reagan only 55%.

Ann Arbor's students and University community give the city its liberal image. These results show that even the city's Republicans are, if not liberal, at least not very far to the right. Reagan's brand of conservatism was surprisingly unpopular here.

John Anderson did well in Ann Arbor, as might be expected. What might not have been expected was the large number of votes he drew in traditionally conservative Republican precincts. Perhaps the weakness of Reagan and the strength of Anderson among local Republicans were signalled by the fact that a key leader of the local Anderson campaign was former Republican city councilman John Hathaway.

For the third presidential election in a row, Ann Arbor and Washtenaw County went with the loser, having backed George McGovern in 1972 and Gerald Ford in 1976. It has been reported that Washtenaw County was the only county in the nation to have supported both McGovern and Ford. It has been suggested that "as Ann Arbor goes, so go Berkeley (California) and Madison (Wisconsin)." Indeed, those two liberal campus communities stayed in the Carter column as well.

In local contests there were no close races, and almost all the incumbents won. What is hard to explain is local voters' behavior when it comes to voting for county government. Republicans captured five of the six county-wide offices, yet Democrats took ten of the fifteen county commissioner seats.



Choir rehearsal for the "Messiah"

Donald Bryant grooms 290 voices for the big event.

Moo . . . mo . . . maw . . . may . . . me . . . the chorus sings, lingering on each syllable. So begins a half hour of vocalizing—in effect, a mass voice lesson. These vocal limbering and setting-up exercises start each of the dozen or more Messiah rehearsals by the Choral Union of the University Musical Society. Gathered in Auditorium 4 of the Modern Language Building are the two hundred and ninety men and women—half students, half townspeople—who make up the chorus that will perform Handel's great oratorio December 5, 6, and 7 in Hill Auditorium.

Moo . . . mo . . . maw . . . may . . . me . . . They sing the syllables in unison on one note, then repeat them a half tone higher and keep moving upward, by half steps. Up front, scolding, exhorting, and encouraging the singers, stands Donald Bryant, the conductor, his eyes alert behind glinting silver frames. He is dressed comfortably, in sport shirt and slacks, for the hard physical work of conducting. With big arm gestures and constant shouted commands he draws many different tone colorations from the voices as they perform this simple exercise. (continued on next page)

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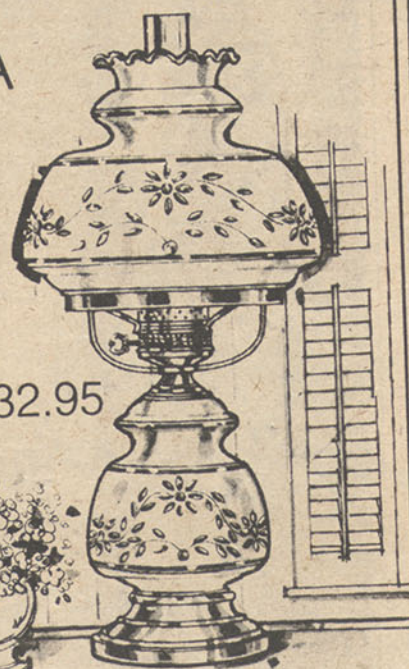
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AROUND TOWN/continued

Moo . . . mo . . . "Not larger," he calls out over the sound. "More nasal." Maw . . . may . . . "Now give me a sound that doesn't touch you anywhere. A dark sound. A beautiful sound." Moo . . . mo . . . maw . . . He cuts the singers off with a hand signal, and in a normal conversational voice says, "Singing is related to thought process. Think beautiful. Then make it beautiful."

Moo . . . mo . . . maw . . . may . . . me . . . The chorus, divided harmonically into four parts now, resonates thrillingly in the auditorium. "Don't CLUTCH! Sigh in to it." Moo . . . "Very beautiful, altos. More resonance, people! More LIFE!" Once the chorus is well warmed up, Dr. Bryant starts them into Section No. 46 of the Messiah, "Since by man came death." "Approach this as if you've never sung it before," he says. "Stretch sopranos," he calls out as they begin. "You're flat. Again. Good job. Now tenors. Flat. Start again. Still flat. Too loud. Higher, not louder! Now altos, stretch way up there. Good." He silences them and says, "This year, let us hope, our Messiah will be perfectly in tune. Everybody stand."

Skipping straight to measure 139 of the "Amen Chorus," he leads the sopranos several times through a long, upward-moving running passage, called a melisma, on the single syllable "Ah" of amen. "O.K. That's enough of that. Turn to 24, 'Surely He hath borne our griefs.' From now on, people, we have to pay attention to what the words mean. 'Griefs' is a wonderful word. Lean into it. Stress the G; roll the R. Very dark, altos. 'He was wounded for our transgressions,' etcetera. Get a breath in there somehow, but don't catch it after 'bruised.' Keep that C up close to D flat."

Moving quickly to 17, "Glory to God," Generalissimo Bryant commands, "Think a high voice placement here—way up in your head, very dark, almost like humming. That's good, but it's too growley. Again. Now it's too bright. Too loud on 'peace.' There. Beautiful."

When the men and women of the chorus separate for parts rehearsal, Lief Bjaland, assistant conductor, takes over the women and proves just as driving as Bryant. "Mark that D natural. You're coming off it late. 'Blessing and power unto Him.' Give it a push. Go for the beat. Go forward. Don't drag." The rehearsal ends with the full chorus working on "His yoke is easy; His burden is light." "His yoke may be easy, but the music ain't," Dr. Bryant observes.

Messiah lore is full of numbers. 22 days is all it took for George Frederick Handel to compose the piece, and 2 days to orchestrate it for a total of 24. That was in 1741. Only 8 days before he died, in 1759, he conducted it for the last time in London. 1,068 performers put on the Messiah in 1791, when the work was 50 years old, and ushered in a century of Big Messiahs. 81,000 people attended two performances of it in the transept of the Crystal Palace in 1857. 2,000 singers and an orchestra of 396 put that one on. In 1874, again in London, 3,000 choristers and an orchestra of nearly 500 gave out with a Messiah that in magnitude was rather like Band Day at the U-M Stadium. It made pikers of all previous ones. No one knows for sure how many Messiahs have been performed in Ann Arbor over the years. Sunday afternoon's concert on December 7 will be the 36th

Messiah Bryant has conducted here.

"Rhythm and pitch are the meat and potatoes of clean choral performance," Bryant told us after the rehearsal. "We have some regional problems with diction here. There's that dreadful Midwestern R to overcome. We encourage singers to roll the R at the beginning of a word and to leave it out entirely in other places. This is a responsive chorus, but a chorus is by nature a sluggish instrument. You have to whip it along to keep it rhythmically buoyant and forward moving. It tends to go flat with warm, dark tones, and sometimes it goes sharp with bright ones."

Choral Union members must pass an audition that tests their sight reading, pitch retention, pitch matching, and voice flexibility. Stephen Bates, Choral Union manager, arranges the auditions and maintains strict organization discipline; he is the one who dismisses members when they miss



more than three rehearsals. (There is a waiting list for membership in the Choral Union.) Nancy Hodge is the rehearsal accompanist. "She is a first-class accompanist and we are very fortunate to have her," Bryant says.

The oldest member of the Choral Union is Lola Bradstreet, who is eighty-one years old and has sung soprano with the group since 1920. "My speaking voice sounds older now, but my singing voice—I'm a coloratura soprano—hasn't changed very much. Those miserable banks of seats the chorus has to climb up on the stage of Hill Auditorium are more likely to make it impossible for me to go on than any change in my voice. I remember all the Choral Union conductors from way back—Dr. Stanley, Earle Moore, Harden Van Deusen, Thor Johnson, Lester McCoy, and Dr. Bryant. They all knew how to get the best from us. The age spread in the chorus helps the tone quality, I think. All young voices wouldn't sound right."

At the opening 1980 performance of The Messiah, at 8:30 on December 5 in Hill Auditorium, Dr. Bryant will have to forego all verbal direction and remain silent. Following the orchestral overture and two tenor solos, he will gesture for the chorus to rise and, with sign language alone, launch them into "And the glory of the Lord." Behind the fine singing, though, will be the chorus's memory of his words from those many hours of vigorous rehearsal. "Deep in your head. Lean into it. Higher, not louder."

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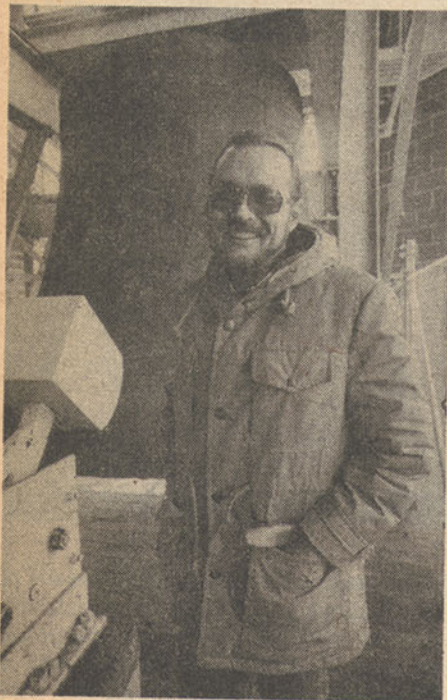
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A 41-year tradition is ending

With Hudson Ladd's departure, the U-M will no longer have a university carillonneur.



PETER YATES

Hudson Ladd next to the largest bell of the Baird Carillon.

We recently visited one of the growing number of casualties of the U-M budget crunch, Hudson Ladd. Ladd's appointment as University Carillonneur and instructor in the School of Music will be terminated at the end of June. The Music School's budget has become so tight that some half a dozen untenured faculty will be asked to leave in the coming months.

Ladd has been an instructor in the Music School for ten years now. He was hired in 1970 at age 26 at a half time salary of \$4,000 a year. His present full time salary is \$15,000. Ladd succeeded Percival Price, often called the dean of American carillonneurs. When an \$80,000 gift from Charles

Baird in the 1920s allowed the university to buy the third heaviest set of bells in the world (68 tons of bronze), a search was made to find the best carillonneur possible. Price, hired in 1939, was their choice. Price established the first and only university carillon program in the world. With Ladd's departure, the program, which has trained about 80% of this country's carillonneurs, will come to an end.

When Music School Dean Paul Boylan told Ladd last April 29th of his impending dismissal, he was shocked at the news. There are so few carillon positions in the world (only three full time in North America) that Ladd's chances of relocating were slim at best. After months of searching, he has given up hope of continuing a professional career as a carillonneur. "I'm heart-sick," he told us. "There are no places to go." It's an added shame because Ladd is widely recognized as an exceptionally fine performer.

Although he gave many standard classical concerts, improvisation is Ladd's real love. He is also given at times to play that most public of instruments on an impulse, such as the time he rushed over to Burton Tower to play "Hail to the Chief" right after President Nixon resigned.

A native of California, Ladd will return to his home state this spring. He intends to go back to school and retrain himself for a new profession—just what he's not yet sure.

Dean Boylan tells us that local carillonneurs will be hired on an hourly basis to play the Baird Carillon. An expert is also being called in to inspect the condition of the massive instrument. Funds are available, the dean says, to fix it. Ladd told us the condition of the carillon for some time now has been "horrible."



A public holiday display

Fifty nativity scenes at St. Andrews.

In recent years Ann Arbor has been noticeably lacking in special public holiday displays—the kind families make the destination of holiday outings. Perhaps because so much of the town empties out for the holidays due to the university vacation, there are no store windows with elaborate



Indian Creches



African creches

dren's Hospital chaplaincy program. The viewing period is from December 7 through 17. Hours are Sundays 2 to 6 p.m., weekdays 3 to 5 p.m., and Saturdays 10 a.m. to 5 p.m. Suggested donations to the Mott Hospital ministry to children are \$2 for adults, \$1 for children, and \$5 per family. St. Andrew's is on North Division between Catherine and Lawrence.

The anonymous collector has limited her collection to handmade scenes, with no mass-produced figures in sentimental styles. Some of her creches are made of the commonest materials, like bundled straw and unfired clay. Others show pronounced distortions in scale, of the kind common in

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AROUND TOWN/continued



Mexican creches

naive art. In one scene a lamb is almost as big as a person.

We learned a great deal about the tradition of erecting nativity scenes at Christmas from this knowledgeable lady. The word creche, of Frankish origin, means crib in the sense of a container for grain.

Creches go back to St. Francis of Assisi, who in the early 13th century made a manger in the Italian town of Greccio and put a figure of the Christ child in it. Nearly a hundred years later, in 1316, Pope John XXII brought a complete creche to France, where it soon became a popular subject for folk expression. Figurative representations

of religious events were a chief means of communicating to an illiterate population, and medieval churches were heavily embellished with carved figures and symbols of church teachings. Figures for creches, used during the Christmas season only, were temporary, more modestly scaled, and free-standing. According to custom, the nativity scene was set up on the first Sunday of Advent. The straw-lined manger lay empty until Christmas Eve, when the figure of the Christ child was put in. On the Epiphany, the sixth of January, the figures of the wise men were added to the scene to commemorate their arrival to Bethlehem.

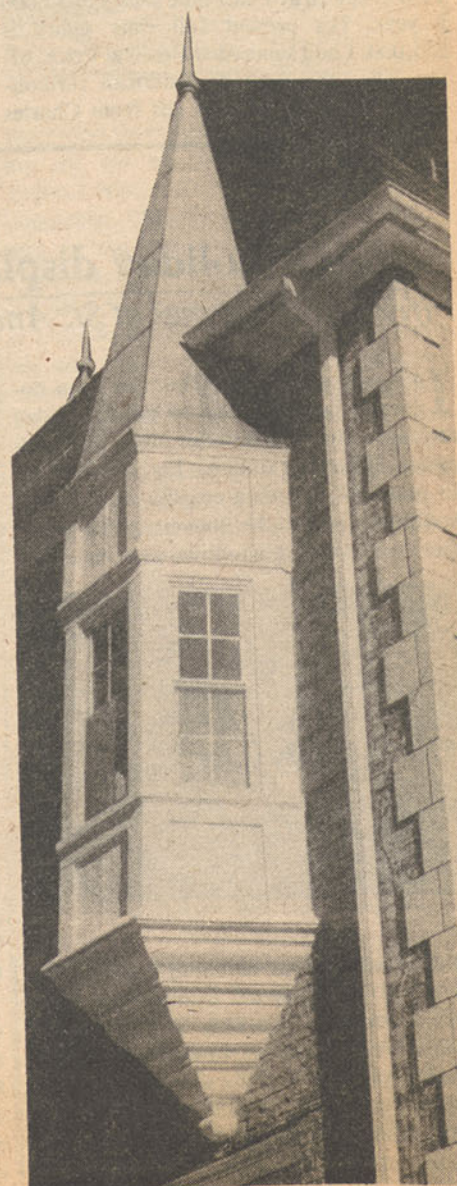
Test of the Town



Quite a few readers recognized the clock in last month's mystery photo, including a suspiciously large number of residents of the same building. Almost obscured by ivy, the clock is on the tower of the Law Library flanking the main entrance. Betty Musgrave and Herb Jordan had the right answers, and each won a record from the Liberty Music Shop, 417 E. Liberty.

You, too, might win a record if you know the location of the spiky oriel to the right. Mail answers (no hand deliveries, please) to *Ann Arbor Observer*, 206 South Main, Ann Arbor 48104. Postmarks should be no later than December 10. Two winners will be chosen by lot from the pool of correct answers. Sorry, we can't respond to all entries.

—Bob Breck



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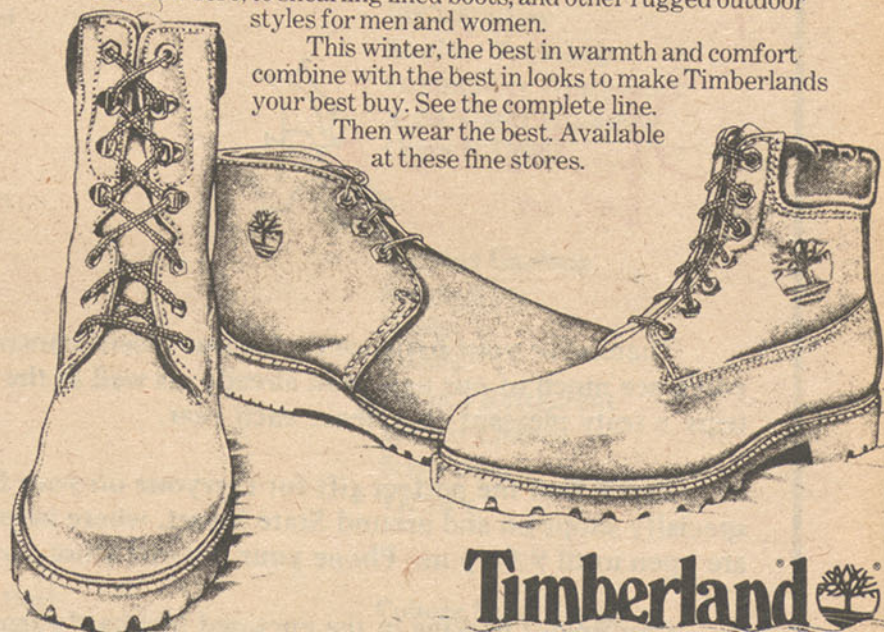
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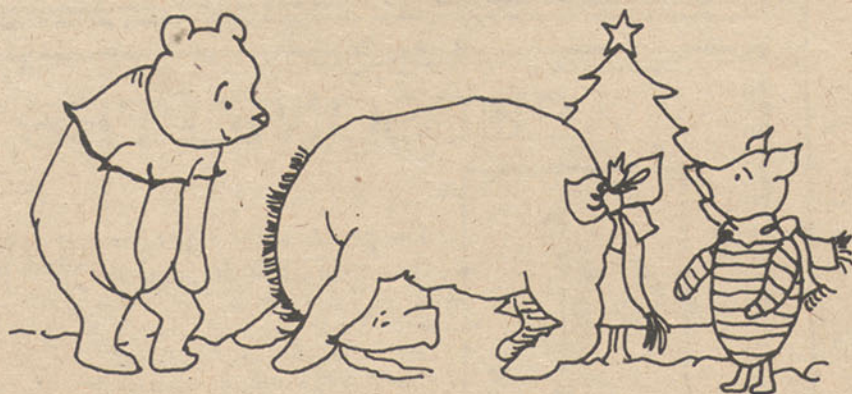



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Monday, December 22:

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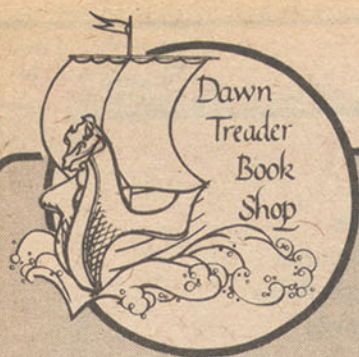
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INSIDE CITY HALL

The \$600,000 budget deficit

Significant but not yet critical.

Ann Arbor's projected \$600,000 budget deficit may not be as bad as it sounds.

The projected shortfall is for fiscal year 1980-81, during which time the city's total budget is expected to be \$43.86 million.

However, the final deficit should be lower than \$600,000 because it now includes funds expected to come through in the next few months. Approximately \$200,000 in federal disaster aid is due to cover expenses resulting from July's heavy storms. Another \$200,000 should come to Ann Arbor in the form of refunds from the state, which provides funding to local municipalities in order to pay fire protection for state-owned facilities.

In a worst case scenario, according to Mayor Belcher, the \$600,000 figure could hold firm due to cutbacks in state and federal revenue sharing monies. In that case, city officials are considering a few contingency plans, including a selective hiring freeze which would exclude some critical areas that must be filled like department heads and police and fire employees.

But even if the city does nothing, Belcher says, the city could absorb the losses by using its \$1.9 million surplus from the previous fiscal year, the highest surplus in Ann Arbor's history. Whether the surplus is used to any great extent depends upon the city council, which can choose between a City Hall job freeze and dipping into the surplus.

Layoffs would be difficult to make in Ann Arbor's city government, which has a work force of 826 employees as opposed to nearly 1,200 six years ago. Kalamazoo, with a population of 20,000 less than Ann Arbor, has a city work force of nearly 1,000 employees.

So while city officials are keeping close track of where the deficit is heading, concern that the city may not be capable of covering it is negligible. "I'm glad they projected [the \$600,000 deficit]," says Belcher. "I want to know about it, I want to have our contingency plans ready to go, but it's no big deal."

It would become a "big deal," however, if Congress takes too long in approving federal-revenue sharing monies, which it uses to pay for the city's fire department. If for some reason those funds weren't approved, Belcher said major budget shifts would become a necessity. He hastened to add he's not too worried about that happening because he has talked to members of Congress who see any immediate revenue-sharing problems as minor. Also, President-elect Ronald Reagan's campaign comments have leaned in favor of such grants to cities with no strings attached.

Yet to be figured into the budget is Governor Milliken's proposed \$20 million cut in state revenue sharing funds to local governments. The City of Detroit, for example, expect to lose \$1.3 million next year as a result. City Administrator Terry Sprenkel doesn't see reduced state funding effecting Ann Arbor to any great degree this fiscal year and possible next for a couple of reasons. First, if the 1980 census estimate of 106,000 Ann Arborites holds true, federal funds resulting from the city's increased population may offset further cuts. Another plus for the city has been higher than expected returns on invested funds this year. So impacts from Milliken's plan, if passed by the legislature, would be slim for fiscal 1980-81 and possibly greater for part of the following year.

Mayor Belcher's proposed tax rollback

Like having your cake and eating it too?

Of greater interest to tax-conscious residents is a plan pushed by Belcher to reduce the city's millage once again and then take on the state in a move to force tax reforms.

Last year, city council rolled back the city's millage from 18.8 mills to 16.6 mills. If later projections for this fiscal year show another million-dollar surplus, Belcher hopes to cut the millage by possibly another mill. To put such a cut into perspective, the owner of a \$100,000 home in Ann Arbor would save roughly \$50 a year if one mill were cut.

Any plans for another millage rollback may meet some heavy opposition from the Democratic minority on council. Councilwoman Leslie Morris accuses Belcher and the Republicans on council of not being fiscally responsible, primarily due to their eagerness to show they can both cut taxes and beef up services to residents.

According to Morris, there's no way to haul the city out of its financial problems and give people what they want in the form of services without tax increases. She said it appeared that Belcher wanted to have it both ways.

To be a real fiscal conservative, Morris said, one would have to run a "bare-bones government" with only that level of services absolutely necessary. As for the surplus, Morris pointed out that the city doesn't have a million dollars in cash because part is money owed to the city. Since it isn't a liquid surplus, she said, it can't really be significantly cut into without running the risk of having no cash on hand in the event of an emergency.

So the fight over what taxpayers want most—lower taxes or higher levels of city services—will probably be heating up in the next month.



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INSIDE CITY HALL /continued

The Edmund Place condominium controversy

A classic neighborhood-developer battle is in progress.

One of the more hotly opposed projects now before City Council is the Edmund Place Condominiums site plan. The controversy repeats a pattern which is now an old theme in Ann Arbor. When an attractive wooded site in a neighborhood is slated for development, the surrounding neighbors band together to fight tooth and nail to delay or dilute the intended construction.

The proposed development calls for three buildings containing a total of seventeen units on a 1.7-acre parcel located on West Huron Street. The site is particularly attractive to developers because of the lot's natural beauty and its location, only 6/10ths of a mile from downtown. Edmund Place is heavily wooded and drops off into a ravine near the back lot line. These two selling points are sure to make the project easy to sell at a handsome price.

The beauty of the site, the fragility of the

steep terrain, and the density of the proposed development have sparked heavy resistance from neighborhood residents. Under the banner of the Allen Creek Association, they have successfully staved off final action on the site plan since it was first presented for public hearing last May. Although the plan was eventually approved by the Planning Commission and sent on to City Council in October, the Association lawyer, Jeffrey Haynes, has successfully forced the plan back to the planning stage on the grounds that major procedural errors had been made.

That victory was short-lived, however, because the commission again passed the plan, this time with City Attorney Bruce Laidlaw's concurrence that procedure had been followed. The plan now awaits final approval by Council.

The IRS versus the city

Is it feasible to locate downtown?

The plan to move the Internal Revenue Service's district office out of Ann Arbor's central business district will not go down in Ann Arbor history as an example of quiet cooperation between local and federal agencies. The new federal district court is taking over the present IRS office in the Federal Building on Liberty between Fourth and Fifth Avenues.

The General Services Administration, which handles procurement of office space for federal agencies, decided to move the IRS out of the downtown area after a survey it made in August showed no space available that would meet requirements of 9,200 contiguous square feet and barrier-free access. So the GSA asked the city council's permission to move into the Wolverine Towers on South State Street near the Briarwood shopping center.

Under an order signed by President Jimmy Carter, first consideration when moving federal offices should be given to the city's central business area. The federal government must also ask the permission of local government before moving, which it did in late October.

So what's wrong? Well, for one thing, the city council didn't even know of the plan to move until it was brought to council for approval. Apparently the only person at City Hall contacted by the GSA was Planning Director Martin Overhiser, who did not think it important enough at the time to bring to council.

Council members, upset over not being consulted, said that if they had known sooner, they could have talked to various downtown contacts and tried to line something up for the IRS.

According to Overhiser, a GSA represen-

tative told him in August that it would conduct a survey of office space in the downtown area. Overhiser said he gave the representative three or four possibilities and didn't hear from her until the end of September. Then she notified him that space was not available. He added that council was not involved until October because he assumed space would be found downtown, in which case no council action would be necessary.

It wasn't until November 12 that Mayor Belcher discovered that the requirement of contiguous space was incorrect, opening the possibility that space could be found on two or three floors totaling 9,200 sq. ft. Why this wasn't made clear to city officials or taken into account in the GSA survey isn't known at the moment.

To further complicate matters, the move would have to be made before the first of December, which meant the city had about two weeks to locate space for a move the GSA had been planning at least four months ago.

Sites which had been mentioned and discarded included office space now used by the Washtenaw County CETA office on South Fourth Avenue and the old fire station on Fifth Avenue at Huron. Both failed to meet either the time schedule or space requirements.

The main reason city officials are concerned about the move is the effect it could have on the central business area. A move by the IRS could conceivably draw some financial offices out of the downtown area. The southside location would be inconvenient to residents without cars who had to visit the IRS office.

Spring mayoral election preview

The odds favor a Belcher-Faber race.

The pieces are starting to fall together in next year's mayoral election, allowing some educated guesses as to who will be on the ballot.

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Although Mayor Belcher has said he hasn't made up his mind yet, fellow council members say it's almost certain he'll run again. One councilman said he would be very surprised if Belcher decided not to run this April and didn't know of anyone on council who thought otherwise. Belcher says he'll officially announce his decision this month.

On the Democratic side of the fence, longtime party stalwart and fabric store owner Robert Faber has indicated he wants the job and that he "seems to have the unanimous blessing" of the party. Faber, who serves as assistant to the Democratic Party chairman, served two terms on council from 1969 to 1973.

Outgoing County Drain Commissioner Thomas Blessing has also been mentioned as a possible Democratic candidate, but he was undecided as of last month. Whether he would defer in favor of Faber is unknown.

Bicycle registration

Beginning in 1981, it will be mandatory.



All bicycles owned and operated by city residents will be required to be registered as of the first of next year under an ordinance passed by city council last month.

City officials don't expect to register all the city's estimated 70,000 bikes, but December is the cheapest month to do so. Under the old bicycle ordinance, only newly-purchased bikes were required to be registered, for a 50-cent fee. The new \$2.50 fee won't go into effect until January 1, so residents may pay the lesser fee this month and still satisfy the ordinance.

City Bicycle Coordinator Thomas Pendleton expects to register 5,000 bikes a year. That figure may seem low in light of bicycle sales statistics, but it probably isn't. National estimates state that 85 percent of all 10-speed bicycles never get out of the garage, Pendleton says.

The old registration sticker will continue to be used, so bikes already registered are in accordance with the new ordinance. The sticker is "unexpiring" for now, but council could at some future date amend the ordinance to include an expiration date.

Pendleton hopes that revenues generated will help pay for educational brochures, billboard advertisements on sharing road space with bicyclists, and curb cuts to allow easier access from the street to sidewalks.

Means of enforcement will include checking the registrations of traffic violators. Although the new ordinance allows fines up to \$100, they would probably range between \$20 and \$25 for traffic violators. Bikes found to be unregistered would be impounded.

A last-minute change in the ordinance exempts bikes owned by anyone under the age of 12. The new ordinance makes violation a civil infraction rather than a misdemeanor, eliminating the possibility of imprisonment.

Pendleton said the city could make around \$10,000 a year under the new ordinance, in addition to the \$23,000 now budgeted from the state gasoline and weight tax fund. One-time federal grants of \$20,000 and \$24,000 received by the city for bicycling probably won't be repeated, he added.



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If you are able to maintain a minimum balance of \$1,200 or more in your checking account, you should have Premier Checking, Ann Arbor Trust's checking account that earns interest.

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500	300	2.19	7.00	(4.81)	-0-
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ANN ARBORITES

Educator Jan Newman: *filling in cultural gaps with games*

What has happened to background information, the commonly-held knowledge of our cultural, historical, and artistic antecedents that used to be the mark of an educated person? When a college-bound high school student draws a blank when faced with a reference to the Trojan horse, it's time to look for an answer.

Jan Newman, for seven years a teacher of English and Social Studies at Tappan Intermediate School, feels that much traditional knowledge is falling through the cracks as modern educational method increasingly emphasizes "how to find out" over "what you need to know." "Our literary archetypes are to be found in sources like the myths and the Bible," Newman says. "It's a shame these subjects are being neglected." Children love to memorize, she has found, and they love to pronounce the exotic-sounding names of characters in ancient myths—names like Aphrodite, Persephone, Theseus, and Scylla and Charybdis. "Why should they be denied these pleasures?" she wonders.

Three years ago, Newman and her colleague Eliza Harrison devised a card game which they hoped would spark students' interest in Greek mythology. They were not games theorists. "The game was not original in structure. It was basically rummy, like the old game of Authors, which is also a teaching tool." Each story was reduced to its bare bones, and the words relating it were divided between four illustrated cards which constituted a "book." By trading and drawing from the pack of 52 cards that tell 13 stories, players work to complete "books," which include Jason and the Golden Fleece, The Adventures of Pericles,

and The Trojan War. When the four numbered cards of a book are held, the player has to recite from memory the story printed on them to win. The first version of Greek Myths and Legends was crudely hand-lettered on library cards when Newman and Harrison introduced it to their seventh graders at Tappan. The children clearly enjoyed playing it, and many of them started, without urging, to pick up books on the subject of Greek mythology which their teachers made conveniently available.

Newman has refined the early version of the game, commissioned excellent graphic designs for its cards, copyrighted it, and marketed it herself. A big marketing breakthrough came when she sent a game to the Metropolitan Museum in New York and it promptly ordered 2,000 games to try out in its gift shop. When the game sold out quickly, the Metropolitan ordered 4,000 more and listed it in its 1979 Christmas catalogue, where it outsold every other item.

By that time marketing the game was making too many demands on her time to be combined with teaching, and she quit her job. To Newman—likeable and youthful-looking at 42—being short of energy and time was a new experience. The mother of

four boys now between 8 and 18, she had not been fazed by lack of time when she was earning a master's degree in American Studies while they were still small. That was also the time when her husband, Haskell, was totally occupied, first with an internship, and then two residencies at U. Hospital, where he is now a plastic surgeon. "I found myself talking baby talk to the refrigerator, and I realized something had to be done," Newman remembers about her decision to go back to school. She had even managed well when she began teaching full time at Tappan with four little boys (one an infant) at home. Today, now that she has the time, she plays tennis regularly, runs every morning, serves as a trustee at Greenhills School, where one son is a student, and devises and markets her ever-increasing number of games.

From the beginning I sought out superior design for my games," Newman says. "Daniela Viccelli, a student of illustration at the University did the handsome designs for Greek Myths and Legends. John Mills, the British sculptor who was Sculptor-in-Residence at the University last year, did the strong designs for my new game, OT, which stands for Old Testament. OT is the same game, essentially, but it teaches Bible stories. This year's Met catalogue lists OT as well as Greek Myths. Now the Metropolitan has commissioned a picture game from me which will relate to art history and be based on its holdings. And I have a picture puzzle game about architecture ready to go with elegant illustrations by Doug Kassabaum, an architect and graphic artist with Preservation Urban Design on Washington Street. It will familiarize young people with American architectural styles like Greek Revival, Italianate, Queen Anne, International Style, and others. I'm thinking of doing a game on heroes and heroines of history. There are lots of other possibilities."

Newman has learned the ins and outs of marketing by trial and error. One of the errors proved costly. "I bought an utterly useless mailing list of franchised religious book stores to get a mailing out on OT. The list was seriously out of date, and I had to pay for all the returns from obsolete addresses. I was lucky to come out even. My games are now in museum gift shops and in religious and other book stores all over the country. Borders has them and Logos has OT here in Ann Arbor. They cost \$4.50.

"Now I'm getting nibbles from the giant game companies like Parker Games and Sears Roebuck. Those people think in terms of runs of one hundred thousand. Somehow I'm not quite ready to sell out and relinquish control to them yet. I'm really a teacher, and it pleases me to think that the games are now selling in settings that make it likely they will go to children whose parents or teachers will encourage them to learn more about these subjects.

"When fifteen thousand OT games came from the printer with two sentences missing from the directions—all my fault; sloppy proof reading—I realized I was trying to do too much. Something had to give so I stopped teaching. I had to insert corrections in all fifteen thousand packs of cards myself. My income from games now exceeds what I was making as a teacher. Nevertheless, I expect to go back to teaching some day because that truly is my vocation."

—Annette Churchill



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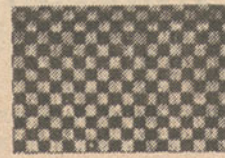
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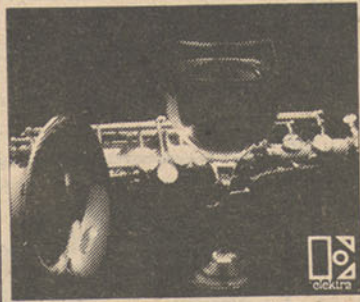


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Musician Steve Nardella: *will the popular local rock & roller be a star?*

Steve Nardella has been singing and playing Rock and Roll music in small Ann Arbor bars for almost ten years now, gradually and deliberately extending his musical range. Devotees of Nardella's music have long felt that his big break was just around the corner, that he was destined to do more than play at The Blind Pig and the Star Bar to standing-room-only crowds on Saturday nights. His first album, released by Blind Pig Records about a year ago, has sold about as well as other Blind Pig records, which is to say about 5,000 copies. As anticipated, it has helped gain Nardella a following outside the Ann Arbor area. But it hasn't brought him the national recognition some felt it would.

Nardella, a slight man with dark, Mediterranean good looks, is given to wearing straight legged blue jeans, cowboy boots and the sort of jackets that Chuck Berry and Bo Diddley wore on 1950s album covers. Despite the sartorial image he projects, Steve Nardella is not the natural exhibitionist that many performers are. He's actually a quiet person, not given to casual confidences or to easygoing chit-chat so helpful in warming up an audience. He drifted into music as a teenager, but in the past few years he has begun to plan and develop his musical career quite consciously with the goal of becoming a complete professional equally adept at musicianship, presentation, and composing.

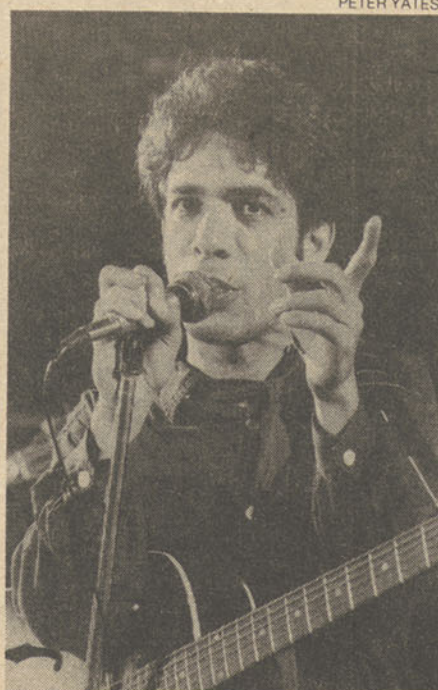
Nardella feels that his next record, due out next spring, could be his springboard to rock and roll glory. He's sure it will be a better album than the first, with more original material and a tighter-sounding band, and with Nardella himself, a late blooming singer, showing none of the vocal strain that occasionally mars the first album. But Nardella isn't holding his breath waiting for the big time. He's been making a living playing in small clubs for well over ten years now, and he still enjoys it. "I have totally a ball at my gigs" he says. "90% of the time I have a great time."

Now 32 years old, Nardella grew up in Providence, Rhode Island, where he shared a room until he was 12 with his grandfather, who spoke only Italian. "I was a juvenile delinquent," he says with a smile. "I used to hang out with a bunch of guys; we were little criminals. I never even went to high school." When he dropped out of school Steve remembers his teacher saying, "You mark my words, in ten years you'll be sorry." But Nardella thinks it was the best thing he ever did. "I couldn't stand being in school. I knew I'd never use algebra," he says. He worked in a factory loading trucks and on weekends he went to New York and Boston to hear blues musicians like Little Walter and Sonny Boy Williamson. After playing the harmonica and guitar for several years, he formed a band at age 17 with some friends in Providence. He played locally, supporting himself by working at a



PETER YATES

variety of jobs until the well-known East Coast blues musician Duke Robillard heard Nardella and asked him to join his band. There he developed to a virtuoso level his harmonica playing and became close friends with the band's rhythm guitarist, John Nicholas, who later played with the nationally-known Texas swing group Asleep at the Wheel. In 1971 Steve and John decided to leave Duke Robillard's band and move from the East Coast. They had played the Ann Arbor Blues Festival the previous summer, so they decided, as Steve remembers it, to "stop off in Ann Arbor and mess a-



PETER YATES

round there for awhile." Except for periods of less than a year spent in Berkeley and Austin, Steve has been here ever since.

Not knowing anyone in Ann Arbor, Steve and John decided to work together as a duo, with John singing and playing the guitar, and Steve playing the harmonica. As the Boogie Brothers, these Easterners with their Southern European backgrounds successfully emulated old black Delta blues singers and won quite a local following. When members of Commander Cody and the Lost Planet Airmen, the popular band that started out in Ann Arbor, came to town and heard the Boogie Brothers, they urged them to move to California and promised to put them up and find them

gigs. So Nicholas and Nardella added bass, drums, and saxophone and moved to Berkeley. At the time the Cody band was enjoying its greatest success with the Top-40 hit single "Hot Rod Lincoln," but the Boogie Brothers were unable to take advantage of the exposure touring with the Cody band gave them. "Our heads were not together," Nardella evasively states. The band members didn't much like California, and there were reports of dissension within the group. After six months in California, the Boogie Brothers returned to Ann Arbor and subsequently broke up.

After the demise of the Boogie Brothers in the early Seventies, Nardella joined forces with the Ann Arbor rockabilly singer and guitarist George Bedard, who is even quieter and less exhibitionistic than Nardella. Up to that point Nardella had been strictly a harmonica player. But in the new band, called The Vipers, he started playing guitar as well. A couple of years later he started to sing in public for the first time, sharing the vocals with Bedard. Other band personnel had changed; the resulting group became The Silvertones.

As Steve became a singer-guitarist rather than a harmonica player, the style of music he played changed from being blues (a music well suited to the harmonica) to rockabilly, a Southern white form of rock and roll to which he had been much attached since first hearing Carl Perkins of "Blue Suede Shoes" fame.

The Silvertones played around Ann Arbor for about a year, cutting a record for Blind Pig Records, before moving to Austin, Texas. There for nine months, they tried vainly to put a musical dent in that country-and-western town. They didn't do badly, but neither did they do any better than they had done in Ann Arbor. They preferred Ann Arbor and its appreciative audiences and decided to return.

When the Silvertones broke up and Nardella was confronted with yet another name change, he decided that henceforward the bands he played in would bear his name and be under his control. With the formation of the Steve Nardella Band, he completed his transformation from harmonica player to lead singer. George Bedard, who has played with Nardella for eight years now, still sings lead vocal on some tunes, but mostly he sings back up vocals and plays guitar.

Since his first album came out a year ago, things have been looking up for Nardella. He is now playing in Detroit. "Six months ago nobody in Detroit knew who I was. Now I play Alvin's [a club on the Wayne State campus] and pack the place." He has also been playing in Washington, D.C., and Boston, opening the show in major halls for acts like Bonnie Raitt, Chuck Berry, and George Thorogood. A good second album, a major booking agent and, Steve feels, he'll be on his way.

—Peter Yates

Psychologist Jim McConnell: *a flamboyant scientist has toned down his style.*



PETER YATES

"I was a Southern boy," James McConnell says smiling, with an exaggerated Dixie drawl. "I didn't know what I was doing up here in the North." 1980 marks twenty-five controversial years at the University of Michigan for the well-known psychologist and educator. McConnell's outspoken views and provocative research have made his tenure here exciting. With the essay he penned for *Esquire* entitled "Psychoanalysis Must Go!", his controversial memory transfer research with planarian flatworms, or his irreverent journal, *The Worm Runner's Digest*, McConnell is always either thought-provoking or entertaining. He is often both.

Sitting in the Count of Antipasto after teaching an undergraduate seminar, Jim McConnell is relaxed. He lights a Silva Thin. A coke and a cup of coffee sit on the table in front of him—perhaps he is on a liquid diet. McConnell is a great raconteur. He has seen and done plenty over the years, and the voice that tells the story is resonant, reflective, and mellifluous.

Young Jim McConnell was a smart-aleck. An only child, he was the kid in grade school who was always asking the teacher the questions you weren't supposed to ask. In Shreveport, Louisiana, where the Southern accent is as heavy as the heat of a bayou summer, his father ran the local bus stop cafe. Jim helped his father out at the cafe, but his first real job was as a reporter. Only 16, he was hired the day after the attack on Pearl Harbor. Reporters were going off to war, and the *Shreveport Times* needed help.

The following September McConnell started school at Louisiana State University. Again the shortage of men meant new opportunities for him. The theater department needed male leads, and the college radio station needed a male voice. He enjoyed both the radio and the stage. When he turned eighteen, he was drafted and served as an ensign in the U.S. Naval Reserve.

McConnell returned to L.S.U. to study psychology. He resumed his work at the radio station, announcing and producing shows. He showed promise both in psychology and on the airwaves. A radio station in New Orleans hired McConnell right out of college. With still too much Shreveport drawl in his voice, the station manager sent him to learn the ropes in the minor leagues—Lake Charles, Louisiana. There he met a woman he describes as "most charming," Rosa Hart. Director of the local repertory theater, she took McConnell under her wing. He used to sit on the end of her bed late at night, receiving private




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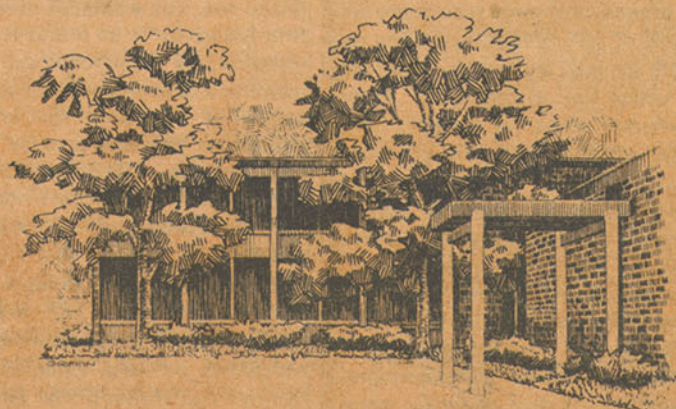


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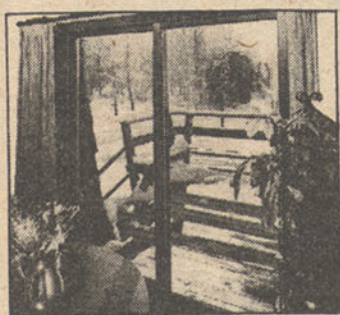
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lessons in English literature and diction. To sit up nights talking with a woman like Rosa Hart could make a young man want to go out and do a few things. "You ain't going to go nowhere until you drop that damn southern accent," she told him.

McConnell heeded his friend and teacher's advice. He left Lake Charles for Cincinnati, without a trace of a southern accent, to work in television at WLW. It was 1950, and WLW was one of the largest stations in the country. McConnell was the chief writer at the station. He wrote, acted in, and produced a pilot for a soap opera before one had ever been shown on TV. The program director told him that the public would never buy soap operas on television, and his pilot was never aired. Several months later CBS premiered *Search for Tomorrow*.

While McConnell was working in Cincinnati, his father died. Jim returned to Shreveport to help his father's partner run the cafe. He hated the work and never felt like he was much good at it. But at least he lost the ulcer acquired during his television days. In TV work, McConnell says, he only used a third of his brain—he didn't want to go back to that—and besides, his mother and his father's partner would look on his return to TV as desertion. Still, he had to get out of Shreveport. He wanted to grow and learn. He needed something more, something new.

An old instructor from his days at L.S.U. kept calling. She had a position for him as a clinician at a state mental hospital. His former teacher thought he was a natural for the job. She also encouraged him to resume his studies in psychology. McConnell welcomed the opportunity. It meant escape from the familiar drudgery of Shreveport and the cafe. "I fled from the cafe to graduate school, not because I wanted to be a graduate student, but because I wanted to get out of that damn town," he explains.

He began work on his Ph.D. at the University of Houston, in clinical psychology. The department was full of Freudians, and they didn't like it when McConnell kept raising his hand and asking to see the data. "They thought I was a smart-ass," he says. "If someone uses an authoritarian statement, I want to test it." The head of the clinical program thought McConnell had an attitude problem; he politely and firmly suggested he might do better in experimental psychology. McConnell entered the experimental program, felt right at home, and blossomed.

Along with a fellow graduate student, Robert Thompson, McConnell began doing research with the simple planarian flatworm—an animal that is actually not all that simple. Each worm has both male and female sex organs, and some species are actually capable of self-fertilization. They reproduce both sexually and asexually, laying eggs from which tiny worms hatch. Their bodies regenerate when cut in half; both head and tail sections will form complete worms.

The flatworm is the simplest animal which possesses a true brain. McConnell and Thompson used shock and light to train the worms. Their research, they felt, proved that flatworms could be conditioned. These results, published in 1955, were met with both interest and skepticism. Several members of the scientific community had trouble believing worms could be trained and questioned the data.

A year later McConnell joined the faculty at The University of Michigan. He arrived ready to expand his research with worms. McConnell trained the flatworms, then afterwards cut them in half. He wanted to see which half retained the training—the regenerated head or the regenerated tail. The results were startling. Both halves retained the information as much as worms that had been trained and not cut in half.

McConnell has targeted 1982 as the year he will write his first novel.
"The two things I can't stand are loss of control and boredom," he says.

McConnell took his experiment a step further. He chopped up several trained worms and fed them to other untrained "cannibal" worms. These cannibal worms responded to conditioning much more readily than cannibals who had been fed untrained worms. The validity of McConnell's experiments was called into question, so he conducted more experiments to answer his critics and further his research. But the memory transfer experiments continued to cause controversy.

McConnell's research was also a target for disbelief because of a journal he began to publish in 1959, *The Worm Runner's Digest*. In this journal McConnell published both humorous scientific satire and serious research, mainly on flatworms. Some articles combined the two. McConnell believed in his research and also in the power of humor. *The Worm Runner's Digest* was a huge success, with contributors and subscribers from all over the world. The crest that graced the magazine's cover was a rampant two-headed worm with a coronet of connected nerve cells at the top, a Latin motto (which Arthur Koestler translated as: "When I get through explaining this to you, you will know even less than before I started."), an S and R for stimulus-response, a ♀ for psychology, and a pair of maize and blue diagonal stripes for the University of Michigan. McConnell did not hesitate to publish satire by others of his own research. "The Political Eptness of Flatworms" was the title of one such essay. "Under Wormwood" by Tollan Dylan was another.

The attention paid to his worm research, both complimentary and critical, spurred McConnell on. It was reinforcement for his outspoken persona, exhibited both in his lectures and through *The Digest*. McConnell was also causing a stir both on campus and nationally for his strident support of

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behaviorist techniques in psychotherapy. He did not mince words in his criticism of what he saw as the ineffectiveness of psychoanalysis. In October, 1968, he published in *Esquire* an essay entitled "Psychoanalysis Must Go!" "As practiced by most psychoanalysts in most hospital settings, psychoanalysis probably *retards* most patients' chances of getting out of the hospital," he wrote. "My own belief is that psychoanalysis has endured as long as it has as a type of therapy because analysts are nice guys, really good people, who are more interested in helping people than in curing them, more interested in understanding people than in ridding them of their problems. It makes the analyst feel good, not the patient."

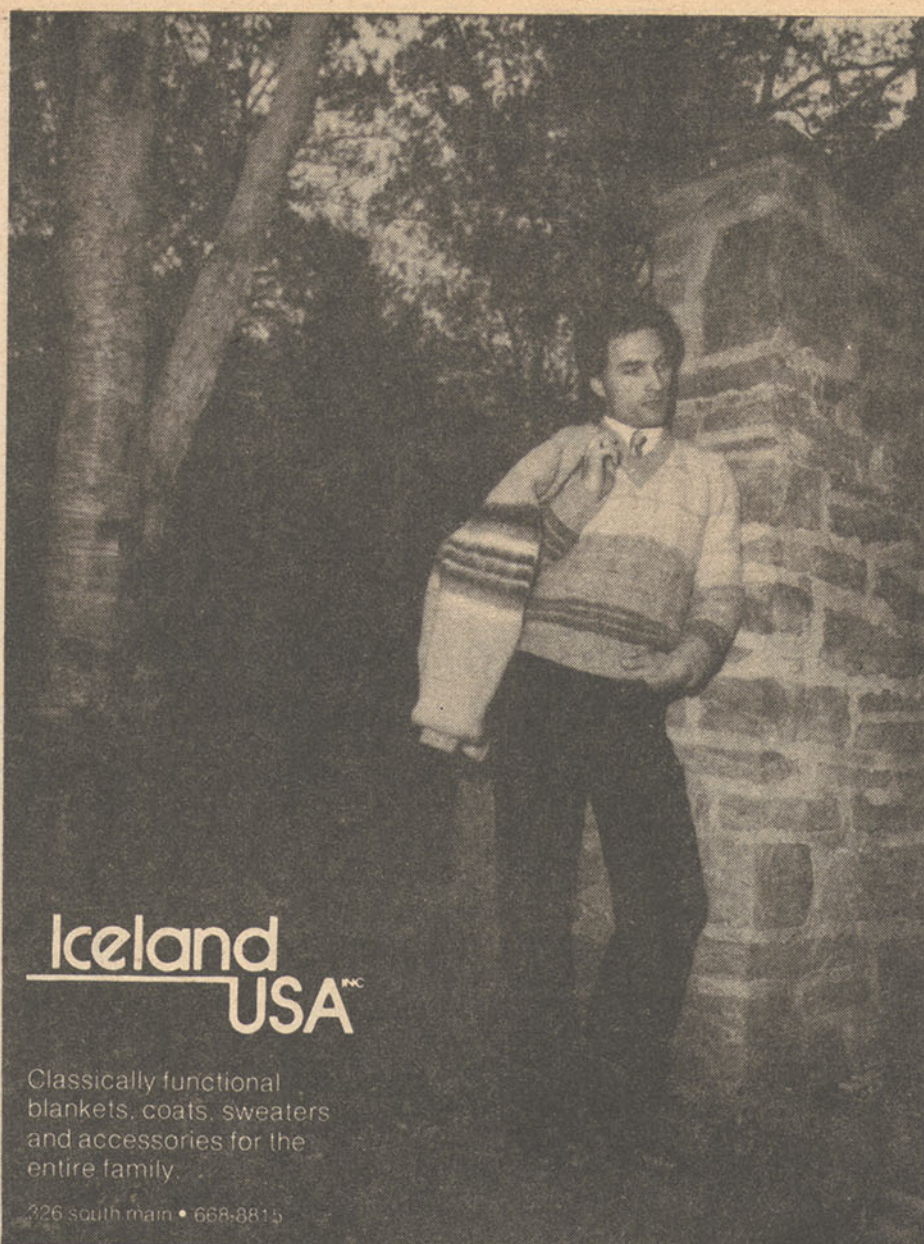
Two years later in a *Psychology Today* article entitled "Criminals Can be Brainwashed—Now!" McConnell wrote: "I believe that the day has come when we can combine sensory deprivation with drugs, hypnosis, and astute manipulation of punishment and reward to gain absolute control over an individual's behavior. It would be possible then to achieve a very rapid and highly effective type of positive brainwashing that would allow us to make dramatic changes in a person's behavior and personality. I foresee the day when we could convert the worst criminal into a decent respectable citizen in a matter of a few months. The danger is, of course, that we could also do the opposite: we could change any decent respectable citizen into a criminal." He claimed that: "Today's behaviorist is the architect of the Brave New World." He concluded the article by saying that: "If you refuse to plan, if you want chaos and ignorance, well then, dear friends, those of us with less emotionality will do the chore for you—and do it our way." In these views, McConnell was hardly original. He was echoing behaviorists John Watson and B. F. Skinner. It was the flair with which he wrote them that caught people's attention.

James McConnell has changed his tactics in recent years. He is not the staunch opponent of psychoanalysis that he once was. Today he feels that analysts could go on doing ninety percent of what they do now, that just by integrating some behaviorist techniques into therapy, their success rate would soar.

McConnell gave up his worm research in 1966 and got out of memory transfer research altogether in 1972. He was having an impossible time receiving funding. Despite the endorsement he received from colleagues who felt his studies were important. "The whole thing was too controversial," he explains. "I was tired of getting kicked in the nuts. It gets painful after awhile." According to others, the major problem McConnell faced was caused by the difficulty other researchers had in replicating his dramatic planaria findings.

McConnell considers the controversies he created in the past to have been entertaining but not really successful in presenting ideas. "In those days I had not learned that criticism doesn't work," he explains. "You do much better through shaping." ("Shaping" in behaviorist terms means training someone gradually, beginning by rewarding any behavior that is an approximation of a desired goal.)

The last several years McConnell has concentrated on teaching, lecturing around the country, and writing textbooks. When he teaches behavior modification, his class roster is full and his lectures well attended. On the lecture circuit, he is in great demand



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and commands handsome fees for his services. His experience early on as an actor has served him well. He is a very relaxed and effective public speaker. McConnell compares his lectures to an actor's performance. "It's more fun than acting," he says, "because you write your own scripts. I do a really good show. Everything is designed to sell an idea. Most people don't notice this, but the ideas stick. I love performing well."

Understanding Human Behavior, the introductory text McConnell authored, came out in its third edition this year after selling half a million copies in its first two editions. The book has been adapted into a television series for public TV in California. The text is both lively and innovative. In every chapter there are fictional vignettes illustrating concepts, a running glossary of terms in the right hand margin, and hundreds of photos and illustrations. "Jim wants very much to be a good teacher in print," says social psychologist Ted Newcomb, a friend and colleague. "Mostly he succeeds."

"I'm trying not to offend," says McConnell in reference to the new edition, "but to sneak in all points of view subtly and then shape readers to my way of thinking."

Teaching continues to be rewarding for McConnell—something that keeps him young. This semester he's teaching a seminar for Honors students at Michigan. The course is a survey of General Systems Theory; a holistic view of psychology encompassing biological, intra-psychic, and social behavioral perspectives. It's his first undergraduate seminar in fifteen years. He says it's invigorating to be back in a seminar setting, where a more immediate dialogue with his students can take place.

McConnell is still fascinated with the study of behavior. Currently he is working with autistic children in Ingam County. He is uncharacteristically reluctant to discuss the project, but hints that the program has already shown dramatic successes using the behavioristic conditioning techniques which are the backbone of his philosophy. Certain methods of sensory deprivation to quiet the world of the autistic child are also producing positive results.

McConnell's professional interests go beyond his psychological work. He is a published science fiction writer and a charter member of the Science Fiction Writers of America. His eyes light up when he reveals that he has targeted 1982 as the year he will write his first novel, a desire that is consistent with his personality. "The two things I can't stand are loss of control and boredom," he says.

The demand for McConnell on the lecture circuit and the success of his textbook have made him a wealthy man. He is free to indulge himself in several expensive hobbies. He raises orchids, is an audiophile, and collects vintage wines. McConnell once owned a Rolls Royce; now he's content with his Mercedes 6.9, a modern classic.

McConnell has carved out a niche for himself. He is single, has no children, and lives alone. Close friends, godchildren, and students comprise his extended family. Friends say he is a generous man. He likes to entertain, but he also enjoys his privacy. "I'm a social recluse," he says. Marlys Schutjer, who worked for McConnell for nine years as an all-around assistant and managing editor of *The Worm Runner's Digest*, remembers McConnell telling her, "Play the game in public, so you can go home and dance naked." —Jim Robins



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The Coming U-M Crisis

More than any other factor, the high caliber of the U-M faculty has shaped the city of Ann Arbor over the past 130 years. Today there is a serious question as to whether that quality can be maintained.

By DON HUNT

Last February an associate professor from The University of Michigan gave a departmental colloquium at Purdue University. While in West Lafayette, he spoke to the new chairman of the department, who asked if he would be interested in coming to Purdue. The U-M academic said no. A few weeks later the two men again crossed paths at a professional conference. This time the Purdue chairman was more forceful. He said his department wanted to make him an offer he couldn't refuse and inquired what it would take to pry him away from Michigan. The Michigan faculty member wavered. "How can you refuse an offer you can't refuse?" he wondered. He told the chairman he would think about what an irresistible offer would consist of. The Purdue chairman pressed on, asking him how much money he was making at Michigan. He replied, "\$23,500." The chairman told him Purdue could do much better than that. Not only would he get a much higher salary at Purdue, he would also be allowed to build up his own area by hiring three or four more faculty in the next few years. Furthermore, he would be promoted immediately to full professor, an inducement the associate professor later likened to "an honorary degree—it's not worth anything."

The associate professor wanted to stay at Michigan, so he went back and told his department's chairman about Purdue's offer. He told the chairman he felt his proper market value was \$30,000, but that he wouldn't leave Michigan if Purdue offered him less than \$35,000. The chairman wanted to know exactly how much Purdue was offering. So he got back in touch with the Purdue chairman and got a firm offer of \$35,000. Because the cost of living is 10% less in West Lafayette than in Ann Arbor, the offer represented a substantial boost in real wages.

The U-M department came back with a counter offer of \$28,000, which the associate professor said wasn't enough. In a couple of weeks the department came back with a final offer of \$30,000, which the associate professor accepted.

Negotiations similar to this are going on all the time at a major university like Michigan. The university's departments are a lot like professional sports teams in their continuous effort to put together the strong-

federal research funds than a less distinguished faculty. A year ago, for example, \$58.5 million in National Science Foundation grants were awarded to U-M faculty. The larger but generally weaker faculty at

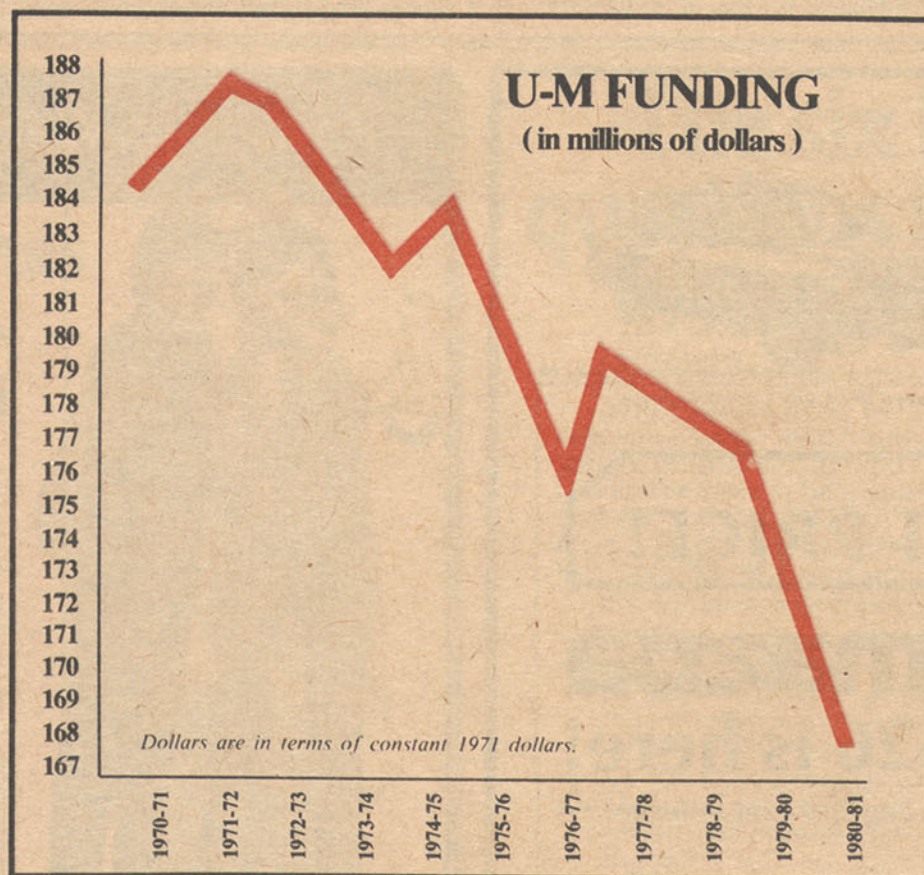
or she is a member of a department recognized by colleagues across the country as outstanding. A top department attracts top graduate students who can do much to help develop a faculty member's research.

Not surprisingly, Michigan's departments spend a great deal of time and energy building and maintaining a quality faculty. A department will spend many hundreds of man-hours a year deciding who to hire, who to give tenure to, who to give the top raises to, and how hard to try to keep a colleague who has received an offer elsewhere. All it takes is a few bad choices for a department's overall national image to be hurt considerably. And once a department's strength is perceived to fall nationally, it is very difficult to build it back up again—especially in this era of contraction in higher education.

The U-M was the first state university to boost itself up into the academic big leagues. As early as 1866 a Harvard professor, F. H. Hedge, wrote in the *Atlantic Monthly*:

"Look at the State University of Michigan. Here is an institution but twenty-five years old, already numbering thirty-two professors and over twelve hundred students, having public buildings equal in extent to those which two centuries have given to Cambridge, and all the apparatus of a well-established, thoroughly furnished university. All this within twenty-five years! The State itself which has generated this wonderful growth had no place in the Union until Harvard had celebrated her two hundredth birthday. In twenty-five years, in a country which fifty years ago was known only to the fur trade, a university has sprung up, to which students flock from all parts of the land, and which offers to thousands, free of expense, the best education this continent affords."

Since the 1860s the U-M has had one of the top five or six faculties in the country. If one had to point to a single most important influence in the history of The University of Michigan, it would have to have been Henry Phillip Tappan, Michigan's first president. Tappan, a distinguished philosopher and theologian from the East Coast,

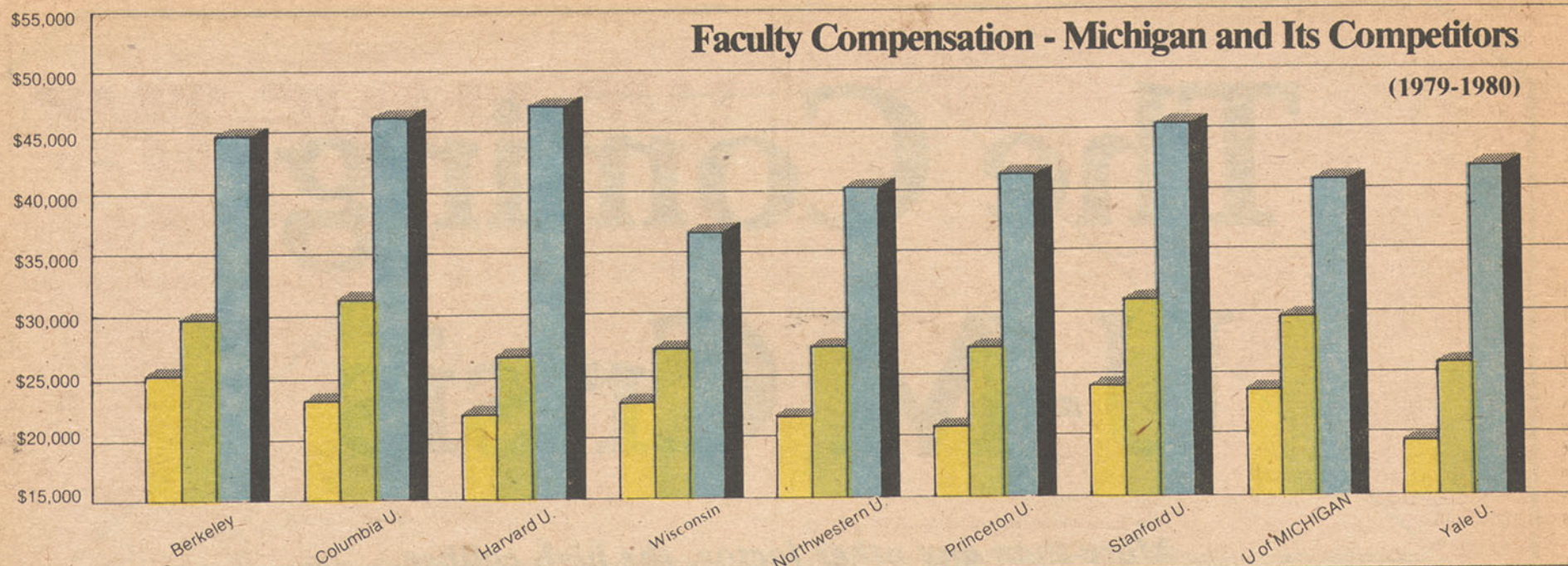


The heart of the problem: this graph shows the major funding available for academic programs at the U-M's Ann Arbor campus. The decline is due to two major factors: a general decrease in federal funding for research, which has hit almost all American universities, and a decrease in state funding to Michigan. It is this latter decline which is putting the national academic reputation of the U-M in jeopardy.

est collection of faculty possible. The competition for academic stars and potential stars is intense. At stake is a lot more than prestige. For one thing, the overall financial position of a university is greatly helped by a distinguished faculty, which brings in far more

Michigan State received less than half that much—about \$24.5 million.

In many ways, the career of an academic is enhanced by being a member of a top department. An academic's published works are more likely to receive attention when he



The first bar for each university is compensation for assistant professors, the second for associate professors, the third for full professors. The graph shows that Michigan is still holding its own in paying for top faculty talent. What it doesn't show is that many second-rank schools - for example Indiana, Ohio State, Iowa - have gradually been moving up until they are now just below the salaries of the traditionally elite schools. Thus Michigan is now susceptible to having its top talent raided by a much larger number of universities than ever before. The figures above are based on data from the American Association of University Professors.

was living in Europe when in 1852 the regents asked him to accept the University presidency. It seems something of a surprise that Tappan would even consider moving to the near-rural isolation of Ann Arbor, but he accepted because he had ideas about what a university ought to be—ideas which clashed with those held by educators of the prominent Eastern colleges and universities. The fledgling University of Michigan, free of binding traditions, gave him a chance to

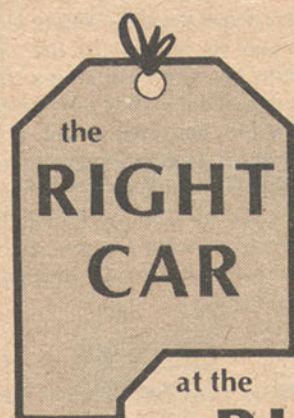
put his ideas into action.

At the time Tappan assumed the Michigan presidency, the model universities of the East—Harvard, Yale, and Princeton—favored the “classical” curriculum, consisting of a range of subjects and teaching methods that seem restricted by today’s standards. Learning under this system consisted mostly of rote memorization of established factual knowledge. Tappan believed in a broader function of the university, es-

pecially in what today would be called its “research function”: the role of advancing, not merely disseminating knowledge. In this view, Tappan was influenced by the progressive German universities of the day.

Tappan brought about a bold plan of change in his eleven-year administration. He began a program of graduate studies which allowed students with special interests in a scholarly field to continue investigations beyond their undergraduate years.

He recommended the lecture system in place of textbook recitation as the preferred form of university teaching. He established a science-oriented curriculum which students could choose as an alternative to the traditional classics-oriented curriculum. (Michigan was the second American university to award a Bachelor of Science degree.) Tappan pushed for expansion of the University’s research facilities, including its libraries, laboratories, and museums. Final-



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ly, he scouted the East (as well as Europe) for the best faculty he could find—a significant departure from the parochial selection process previously used at Michigan. Under Tappan, The University of Michigan began to achieve national recognition, thus accelerating the trend toward better faculty, students, and facilities.

The impetus of Tappan's leadership was not the only necessary ingredient for building a prominent university. The other was money. In 1867, U-M officials were able to persuade the state legislature to grant the university a certain percentage of the statewide property tax then in effect. This percentage gradually grew over the years to 6/10th of a mill. As the state grew the U-M automatically received appropriations which made it one of the wealthiest universities in the land.

Because of the Depression, the state legislature in 1935 scrapped the state property tax and substituted a sales tax, thereby disbanding the automatic mechanism for funding the U-M. From that point on the university has had to lobby regularly for funds. Nevertheless, state legislators, many of them U-M alumni, remained generous to the university through the 1950s up to the mid-1960s. But in recent years the state's capacity to keep up its funding to the U-M has declined along with the state's economy.

In constant dollars, state appropriations to the general fund of the U-M Ann Arbor campus have declined from almost \$73 million in 1972-73 to less than \$56 million this coming year. Only by deferring needed maintenance, limiting departmental expense funds, and reducing non-academic staff has the university managed to remain competitive in the critical area of faculty salaries.

GROWTH IN FACULTY COMPENSATION AT MAJOR COMPETING UNIVERSITIES 1972-73 THROUGH 1979-80

1970-71 = 100

Institution	1979-80
Chicago	165.0
Columbia	178.6
Harvard	162.9
Northwestern	156.9
Princeton	166.6
Stanford	183.3
Yale	152.0
Illinois	177.5
Indiana	161.4
MICHIGAN	174.3
Minnesota	178.0
Wisconsin	195.8

Another reason Michigan's faculty salaries have managed to remain competitive with those at other top universities is that almost all American universities have faced declining federal revenues and have been hit hard by inflation. For academia, the 1970s have seen a dramatic reversal of the booming 1960s. From 1968 to 1978 Michigan faculty salaries—among the top in the country—have dropped about 15% in constant dollars. In the same time period, the average American worker gained 13% in real income. That's a whopping 28% difference.

There are strong indications that even with the general recession in American higher education, the U-M is going to fall significantly behind other top universities if adjustments are not made soon to rechannel its increasingly limited funds. The most recent automobile recession has many wondering if the state economy will ever be the same again. The possibility exists that the U-M could drop out of the elite group of universi-

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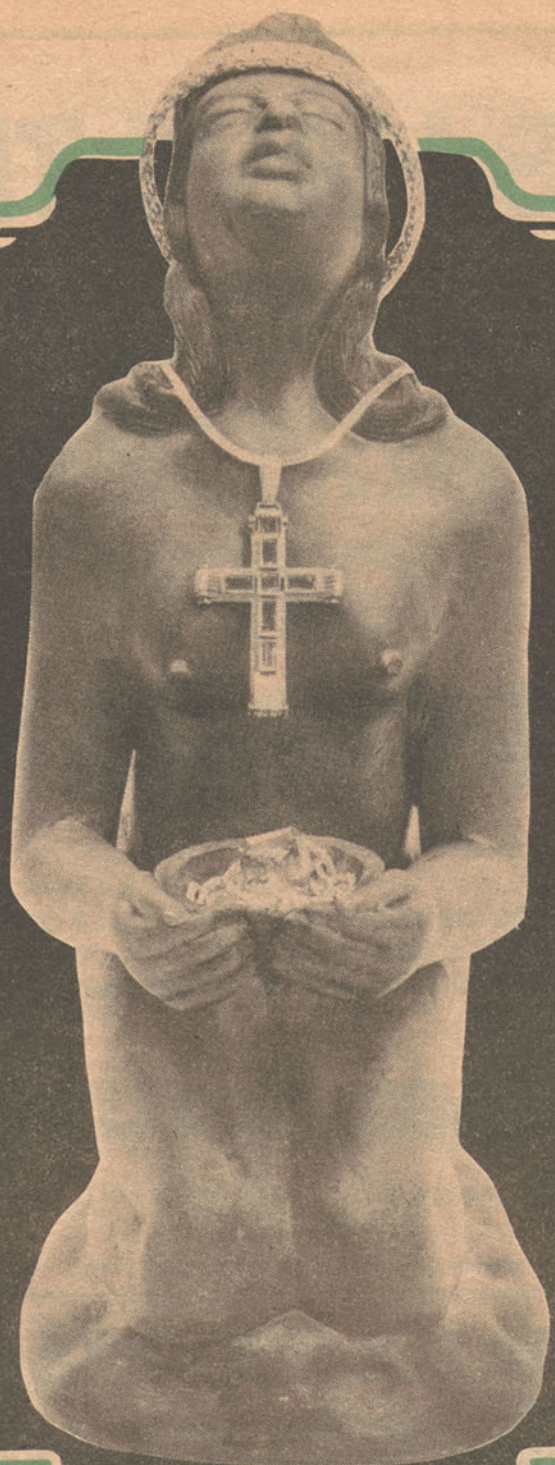
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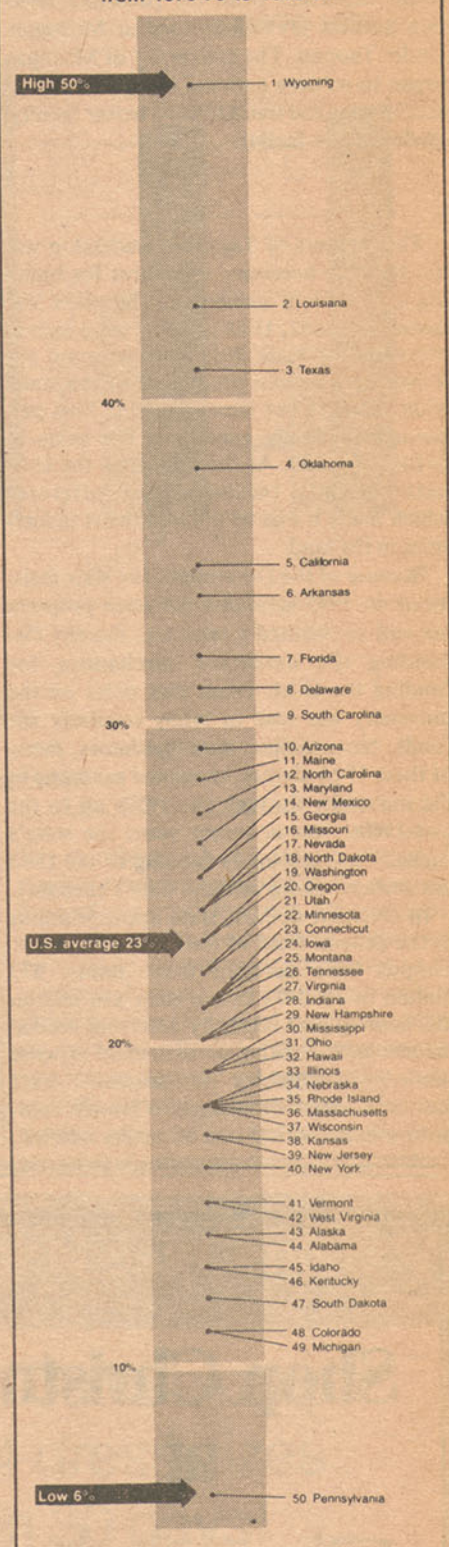
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ties in this country if major changes are not made within a year or two at Michigan.

U-M President Shapiro, himself an expert in economic forecasting, sees the writing on the wall and is actively preparing the university community to adjust to the new economic realities. Shapiro's position is straightforward: he sees the number one priority as maintaining the university's faculty excellence. To do this, he says, some significant number of weaker academic areas are going to need to be cut, freeing up money to keep the most outstanding U-M programs well funded. There is widespread support among the university faculty for Shapiro's strategy. But many at the U-M question whether the university will be able to prune its weaker academic areas effectively. Like most large American universities, the U-M is highly decentralized. It is a community of scholars, not a rigidly hierarchical organization. Decisions about academic programs are for the most part made by faculty committees moving at a slow, deliberate pace. According to a good many of the faculty chairmen interviewed for this article, the chief pitfall lying ahead for Michigan as it moves to contract in size is the possibility that faculty committees will not have the determination necessary to make inevitably painful, often controversial cuts of staff and programs. Most likely the faculty whose programs are cut will raise a storm of protest, mobilizing students, alumni, and other faculty to protest the decision. After all, there is no clearly perceivable criterion for labeling an academic program "weak" or "strong." Such an assessment is made on the basis of myriad factors which must be weighed subjectively. Bitter arguments could go on forever, consuming enormous amounts of faculty time and delaying vitally needed cuts.

When the U-M Department of Population Planning in the School of Public Health was eliminated two years ago, just such a battle ensued. Part of the reason for the outcry was that the faculty had not been consulted. The announcement came as a *fait accompli* from the school's dean. As a result of the controversy, elaborate new university procedures were set up to ensure a proper review before an academic program is eliminated. Some U-M administrators now fear the pendulum has gone too far the other way—that unless the procedures are streamlined, abolishing academic areas will be too difficult. President Shapiro is counting heavily on the faculty's recognition of the fiscal crisis facing the university to motivate them to act with a degree of incisiveness, toughness, and swiftness not usually associated with academic decision making. Whether he will summon the collective will of the faculty to make such difficult cuts remains to be seen.

Per cent increase in appropriations from 1978-79 to 1980-81



SOURCES: M.M. CHAMBERS, CENSUS BUREAU, DEPARTMENT OF COMMERCE

Percentage of increases in state appropriations to higher education, 1978-79 to 1980-81. Due to recent massive budget cuts, Michigan's appropriations are ever lower than the amount shown above. (From: Chronicle of Higher Education).

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President Shapiro on the U-M Fiscal Crisis

The present budget crunch facing the university may well be the most serious problem the U-M has ever faced. Many faculty chairmen are saying that if the problem isn't handled adroitly, the U-M is in danger of falling sharply in faculty quality. Do you agree with this assessment?

Shapiro: It certainly is a very serious challenge. I am in no position to say if it is the most serious challenge The University of Michigan has ever faced. It is the most difficult fiscal challenge we've faced in the last twenty or thirty years. In another way of looking at it, the situation of building the university—let's say after the Second World War—was just as serious a challenge. It was not a fiscal challenge of this nature. But it was equally serious and required equally adroit behavior. If anything, it was as difficult a situation as the one we face now. The choices were different, and you didn't feel hemmed in so much because you were expanding and had positive choices to make. But still, the choices could have been incorrect, and The University of Michigan could not have sustained the distinguished programs it has if those decisions had been wrong. There were lots of universities growing in those years, and very few grew as productively or with such quality as The University of Michigan. So that was, in my view, an equally difficult situation.

The danger exists that if we don't handle the situation adroitly, to use your phrase, then of course the university's quality will suffer. But it needn't. We could even end up being a better place. But it has to be handled well.

This depends not only on the people in the central administration, but on important, courageous decisions being made everywhere in the system.

Most faculty seem to agree that a university is ill-equipped to deal with crises like the one the university now faces. It is too democratic, too obsessive in its decision-making—in short, too slow moving. There seems to be surprising consensus among the de-

partment chairmen I've talked to that you and Vice President Frye will have to take charge if the crisis is to be dealt with effectively. Obviously you would still get as much faculty input as possible. But with that in mind, are you prepared to make major, necessarily unpopular decisions in order to keep the university among the top in the country?

Shapiro: The university is a slow-moving institution. I accept that. I think that's a source of strength as well as a source of weakness because other kinds of institutions can move too quickly—responding to stimuli which turn out to be short-lived. I think it is true that the executive officers will have to take charge, if you mean to insist that decisions be made. But I think it is incorrect to think we are actually going to make all the decisions. Our expertise does not extend that far. We are going to have to exert some leadership, but we are going to need partners in making decisions. If you mean that we are going to decide which area of high-energy physics we're going to remain in and which we're not, I think that decision has to be made by people who know more than we do.

What if a department keeps obsessing. What then?

Shapiro: We cannot save a department from its own inadequacies. All we can do is give them incentive and appeal to their natural pride, which is very high in most departments, to participate in this process as a way of maintaining the quality of the department or unit. Obviously we will end up favoring those units which show themselves capable of mounting credible adjustment plans.

There is a good deal of skepticism among seasoned university administrators that eliminating sub-departmental programs is going to save that much money. Some are saying that what the university ought to do is to target one or more of its larger, weaker schools such as the School of Education for



Often the best departments—for example Political Science—have the highest turnover as top members get lured away by fantastic offers. Won't these strong departments be especially hurt by the university's inability to pay for replacements?

Shapiro: Again I have no comment about any specific department. But the more generic question is: Will our top departments receive the greatest blow? I think exactly the opposite. As we make budget adjustments, we are most likely to favor the best departments. And in the short term, I don't think we are going to fundamentally wound any department in the university by anything we do this year.

One member of the LS&A Executive Committee told me that the real question is whether politically the university will be able to cut academic programs, or whether it will end up being a bunch of compromises where the cuts hurt both strong and weak academic areas equally. What beyond exhortations can you do as President to insure that this doesn't occur?

Shapiro: I think the central administration really can form judgments about individual units and see that those judgments are reflected in terms of financial support. I think we will do that. We're very conscious of that problem, and we don't want to become a bunch of mediocre programs. It's not fun and no challenge to be president of such an institution. While I can't promise anything because I haven't delivered yet, I'm committed to not letting that happen.

My abilities are twofold: one, to channel the fiscal resources, and two, to try to strengthen those values in the academic community which reflect that point of view. It's not purely a matter of exhortation. It's also a matter of stressing the values of academic excellence. When I stress them, those who agree with those values are encouraged. And they will take on these issues in their department or school. I think the president can be effective in helping to mobilize those views. Now, if nobody else in the community shares those views, it could well be a hopeless task. But I think there are many who share them.

One of the most conspicuous recent attempts by the university to cut a program was the decision to disband the Department of Population Planning. Even though it was generally perceived to be a poorly run department, what ensued was an enormously time-consuming, bitter debate about whether the department should be scrapped. What finally emerged was a compromise inter-departmental program that saved the university little money if any. Isn't this a bad omen?

elimination. Would you flatly rule out this approach?

Shapiro: I have no comment on the School of Education as an example. I would not rule out the approach of eliminating a program or possibly a school.

It would appear that one certain victim of the university's budget crunch will be the assistant professor, who will find his or her already difficult chances for making tenure far more difficult than ever. Traditionally Michigan has attracted top recent PhDs by providing a much better prospect for making tenure than at a Harvard or a Wisconsin. Won't this attraction be just about eliminated in the future?

Shapiro: It is correct to say that promotion standards in general will be higher in the future. But I don't believe that's going to cause us any difficulty in attracting good people. The exact same thing is happening in all other good schools. I believe we can easily get our share of high-quality young assistant professors. I just don't think we need that extra attention to attract top-quality people.

You are an economic forecaster by profession. What's your best guess as to how much the U-M will need to contract in the next decade?

Shapiro: In the next decade I wouldn't be at all surprised if in real terms (I'm not talking about nominal dollars) we would be contracting between five and ten percent, a couple percent every two years—something like that.

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Shapiro: Yes, in part it is a bad omen. But you have to remember that it was a first attempt to do that sort of thing. I disagree that it didn't save resources. Nevertheless, it was a large struggle for a modest saving. But it was the first time around, and I think it is incumbent on us to make this process more streamlined—again remembering that we're not going to become like an industrial firm. To become like an industrial firm would undermine the long-run viability of the university as a community of scholars. So we have to be careful and balance things. No one is more aware than I am of the frustrations of these processes.

How long do you think the freeze on hiring will last?

Shapiro: I do not believe it will last very long as a freeze across the entire university. But some individual units may decide to

continue it for a longer time. That will be up to them.

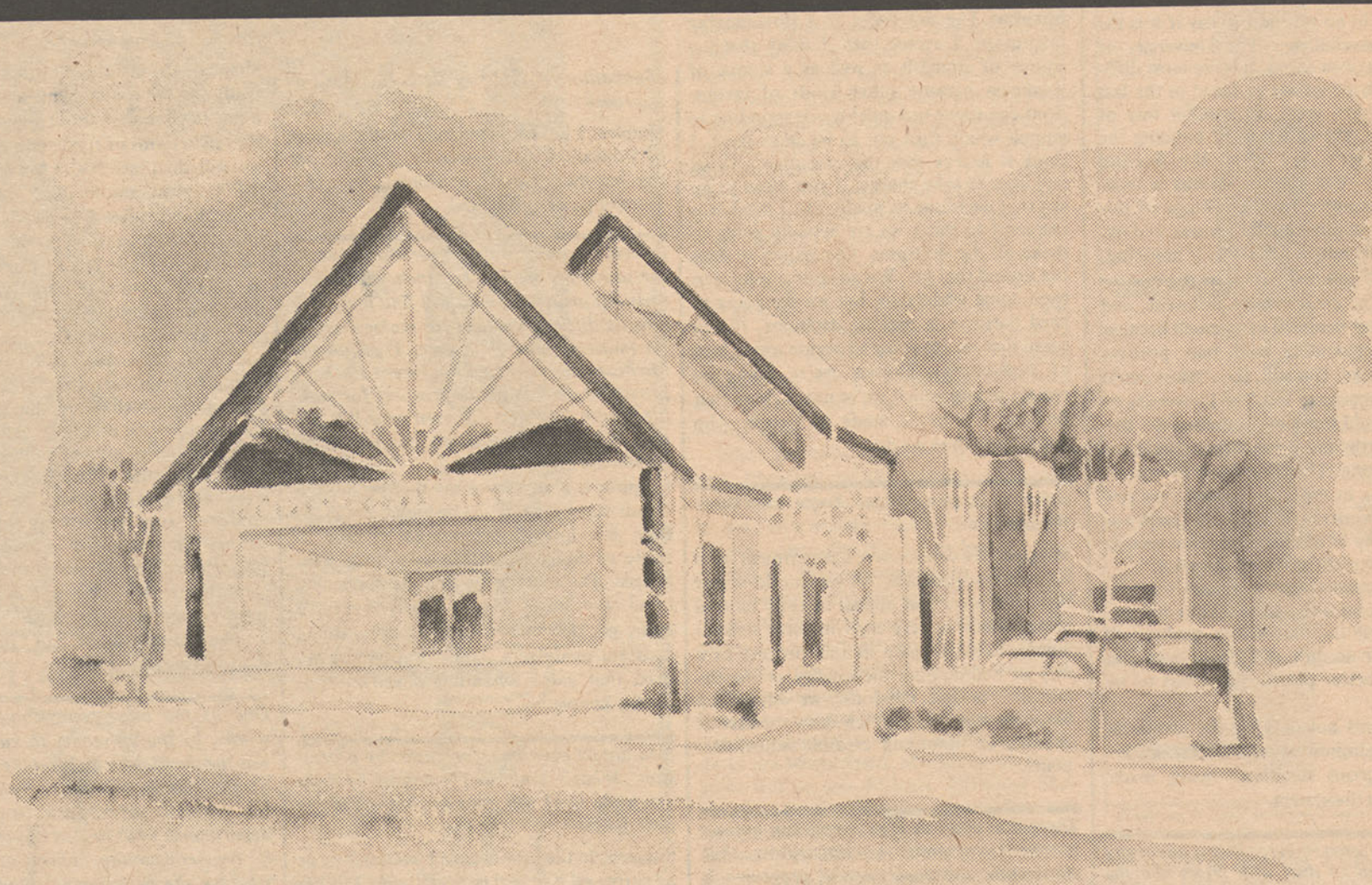
In your June speech to the Senate Assembly, you said that the faculty workload has fallen substantially in the past 20 years. What are the rough dimensions of this drop, and how much should it be increased again?

Shapiro: I was talking about teaching load. It had been typical around the university to teach three classes a semester twenty years ago, whereas now the load is more typically two classes. The question is: how much should it rise? That's not a question we can answer alone here at The University of Michigan. We have to offer competitive salaries and working conditions, and we intend to remain competitive. We will watch that situation closely, though we won't move unilaterally.

Simply eliminating academic programs but retaining tenured faculty will have only a limited effect in reducing costs in the next few years. Aren't you realistically faced with the need to terminate some tenured faculty?

Shapiro: That of course is a possibility, depending on how our situation develops. That's something we would do only very carefully. But our situation may eventually force it. And then it would be as a part of a program reduction.

I don't think that terminating tenured faculty is the only option. After all, instructional salaries are not more than half our budget. You know, when you cut out a program, you may save as much in library acquisition as you do from staff salaries. So I don't think the statement, "You can't get anywhere without cutting out tenured faculty" is quite correct. □



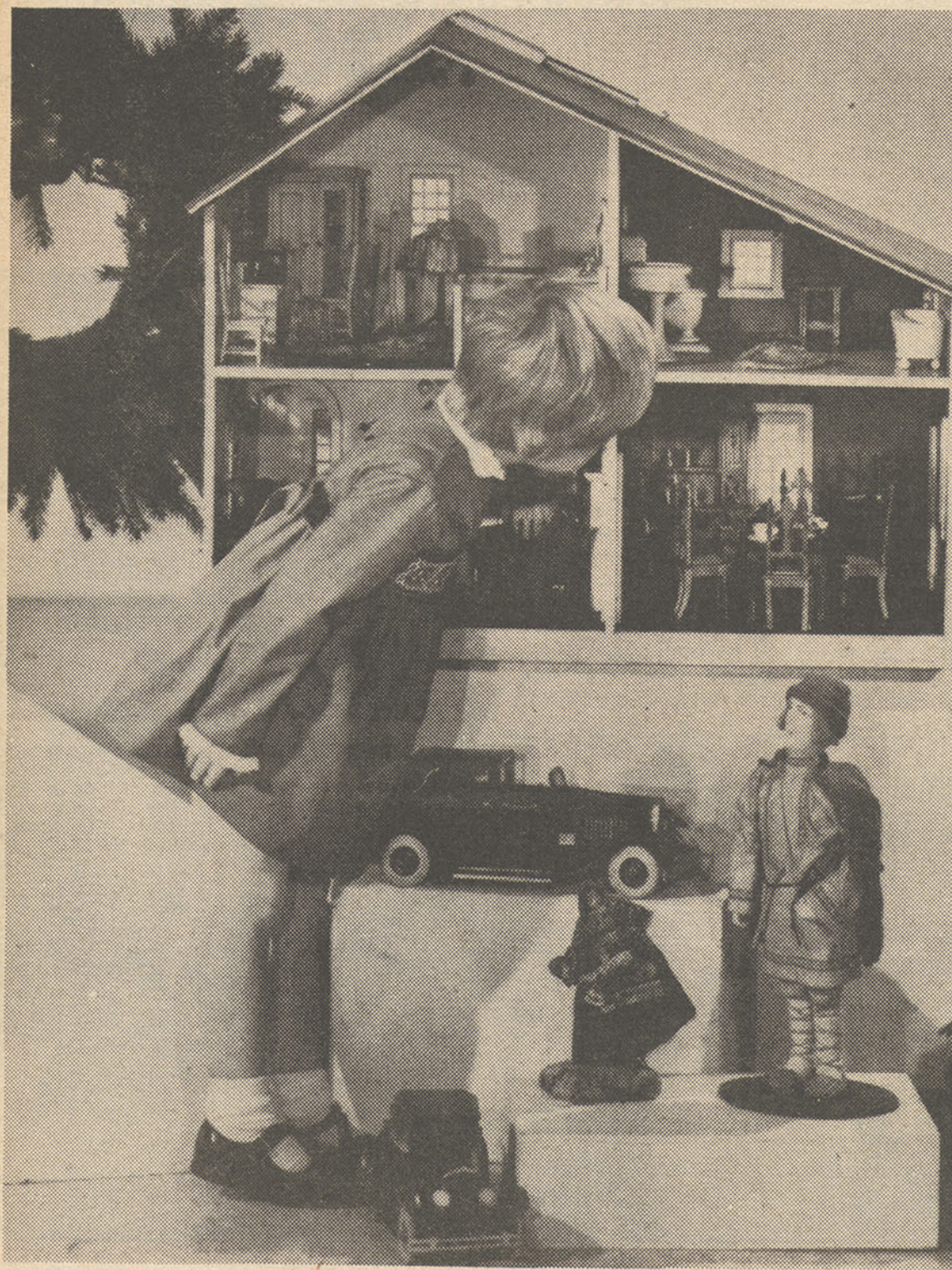
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The Hospital School

When children enter a hospital for the first time, they enter a strange and frightening world. The language is unfamiliar, and the young patients are quickly swept into a new routine that bears little resemblance to their experiences at home. But for the 6,000 children who enter C. S. Mott Children's Hospital each year, the unfamiliar surroundings are quickly replaced by a well-known part of their daily lives—school!

Housed in Mott Children's Hospital in the heart of the U-M Medical Center, the Hospital School is probably the oldest school of its kind in the nation. It was started in 1922 with one bedside teacher; it now has eight full-time teachers and five full-time activity therapists. Together they teach as many as 110 children each day.

Classrooms are located at the end of the hall in most patient-care units, so they are easily accessible to all children. Each classroom is a refuge where no blood may be drawn and no shots may be given. "The children need to have one place where they can go and feel safe from pain," says one of the teachers.

The school day begins at 9:30 in the morning, after the youngsters have eaten breakfast, washed, and dressed. As rehabilitation ward teacher Jan Kabodian walks toward her classroom each morning, young voices greet her. "Is school open yet?" they ask.

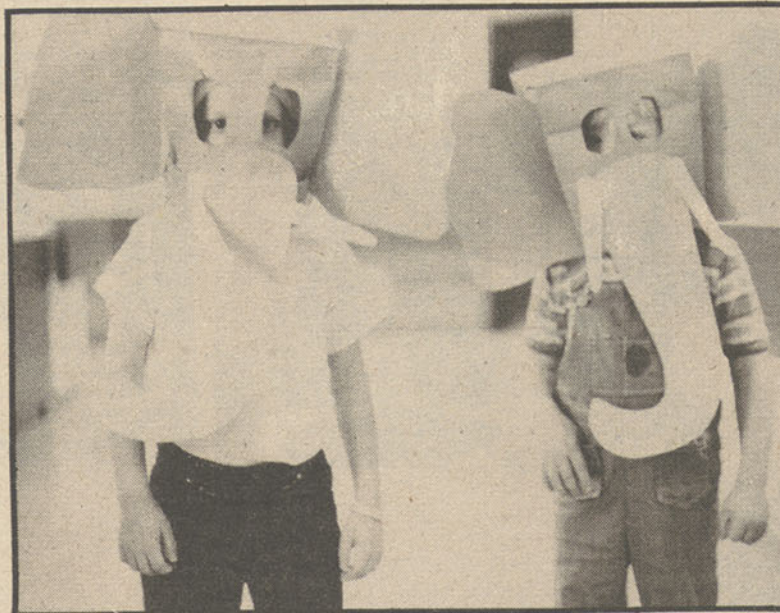
Jan admits that many times when she comes to work, the kids are standing outside her door waiting for school to open.

Most of Jan's students are long-term patients at the hospital. Some are accident victims with damage to the central nervous system; others are victims of diseases such as rheumatoid arthritis and Reye's syndrome. Because of their disabilities, most of the children need the services of a rehabilitation team, which includes doctors and nurses, physical and occupational therapists, dietitians, social workers, teachers, and sometimes speech therapists.

As part of the treatment team, Jan works with each youngster on specific established goals. If the child is able to do school work, Jan works with him at his own level. Even children in comas can receive physical stim-

ulation. The most important part of her job, she believes, is keeping the children up with their school work. That way, she says, "When they go back home, that's one less thing they have to face—the anxiety of being behind."

The nature of the rehabilitation ward adds another important dimension to Jan's role. If an accident victim is ready to be discharged but is unable to return to regular school, Jan works with the parents and with



(Left) These children dress up in paper-bag elephant masks they made. (Right) The toddler room is a refuge from the medical world, and it is well supplied with toys.



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It can be a scary experience for a child to be hospitalized for long periods. At the U-M C.S. Mott Children's Hospital, a full-scale school makes their stay a lot easier.

By ANDREA LEEDS CLARE



the home school to find an appropriate placement for the child.

Most of the young children at Mott are assigned to beds in the fifth-floor pediatric unit. Their classrooms are nearby. The colorful toddler room is filled with tot bikes, a slide, and a myriad of toys for children from six months to three years of age. It is a haven where parents can play with their children, and where lonely youngsters can climb on a teacher's lap to be cuddled.

Next door is the preschool/kindergarten room for children who are three and a half to six years of age. It is not unusual to find the teacher involved in several activities at once. As one preschooler paints at the easel, another types at the electric typewriter, and three kindergartners engage in hospital play, acting out their fears of shots and other hospital procedures. In other parts of the room, two youngsters play house in the toy kitchen, and several children push bulldozers in the sandbox. All the youngsters have forgotten, for the moment, about yesterday's surgery or this afternoon's blood test.

Older elementary children also attend school on the fifth floor. While crafts and recreational activities are a large part of their program, academic instruction is cru-

cial. The children receive individual help in their schoolwork and are kept up with lessons from their home schools. It is not unusual for a child to return to his home school *ahead* of his class—a remarkable achievement for a child who is hospitalized for weeks or months with major medical problems.

New patients are often hesitant to go to the Hospital School for the first time. Elementary teacher Sue Henderson makes a bargain with her timid students. "I just say, 'Come up to the school and try it for ten minutes, and if you don't want to stay, you don't have to.'" Sue finds the children are reassured by seeing kids their own age and by seeing their own schoolbooks. "Often children who don't want to come to school that first morning will be there in the afternoon waiting to come to school," she says.

While most of the youngsters in the elementary classroom remain in the hospital only a short time, many are long-term patients. Hospital School teachers are in constant contact with the children's regular teachers. They encourage the teachers to have classmates send cards so the children don't lose the continuity of their home school, even if they are terminal. Home teachers are often surprised by their contact with the Hospital School. Most communities have only a homebound teacher from the intermediate school district who instructs hospitalized youngsters. This hospi-



(Left) Infants and toddlers receive a lot of cuddling and attention from the activity therapists on their wards. (Right) Children can work on varied crafts in the Galen's Shop. In 1964 the Galen's Medical Honor Society pledged \$30,000 to build and supply a new workshop at Mott.

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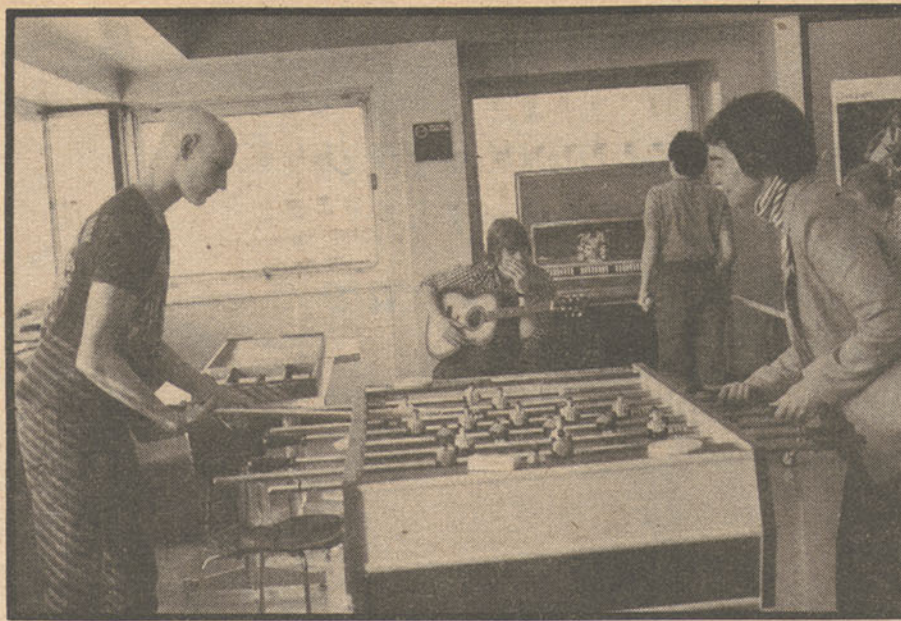


tal is one of the few in the country that has a built-in school with a large staff of teachers.

The sixth floor is the adolescent unit. Visitors quickly sense the humor and spirit of these youngsters playing ping-pong in the school's game room or listening to records on the juke box. Next to the game room, the Hospital School classroom bubbles with life. As one group of teenagers studies for final exams or works with teachers on assignments, another group is busy making quiche Lorraine with the activity therapist. In a few minutes the youngsters will be free to do art or to play games on the classroom computers. One of these computers was recently donated to the school by the parents and friends of a boy who died last year.

Mary Cornils is also a parent who lost her teenager following a lengthy hospitalization here. After her daughter died, Mary returned to college and earned a degree in special education. She is now one of the teachers in the adolescent unit. Although her daughter was too sick to do schoolwork, the girl still loved going to school. "She came to the activities all the time," says Mary. "She liked crafts, and she liked the activity therapist. Even though she was very sick and nauseated because the chemotherapy was so hard on her, she would get herself down here with her emesis basin and work on the crafts. It was a big help for her and gave her something to do."

While most schools serve only school-age children, the Hospital School extends its program to infants as well. Recognizing that the first years of life are the most important ones developmentally, the school provides a full-time activity therapist to work with the babies. Although parents do come to the hospital some of the time, most parents cannot be there 24 hours a day—especially if there are other children in the



(Above) The sunny teen game room has games and musical instruments to play. (Right) A five-year-old plays doctor with a doll in the preschool/kindergarten room.



ANDREA LEEDS CLARE

family. But the child's need for stimulation, communication, and love goes on.

Activity therapist Peggy Griffin provides as much of that missing one-to-one relationship as possible. She plays with the youngsters, she does motor activities with them on the mats, and she talks with them so they can develop their language skills the way other children do at home. She also holds them, rocks them, feeds them, and gives them a lot of loving. The importance of her job becomes obvious when you realize that some of these infants live at the hospital for months or even years before going home.

Peggy shares the story of one little boy

who lived at Mott the first two years of his life. "He had been here since he was just one month old with improper lung development," she recalls. "He had gotten to the point where he wouldn't eat for anyone. He didn't have any one person he could relate to, so I started climbing into the oxygen tent with him, because he was in it 24 hours a day. I thought, 'This kid needs someone to sit and hold him. He needs to be held for feedings. He needs to be held when someone pricks his finger.' I spent hours and hours inside the oxygen tent with this child, sitting and holding him." This kind of special care and attention has helped many babies and their parents survive hospitaliza-

tion without too many emotional scars.

No child at Mott is left out of the Hospital School program—not even children in isolation. These children are in rooms by themselves, and they rarely see faces without masks or bodies without gowns. In an effort to reduce their loneliness and fear, the activity therapist and teachers in isolation hold the children, read to them, and play with them.

But academics and classroom activities are only a small part of the Hospital School program. The school's purpose is also to provide recreational and psychological assistance and to reduce the trauma of hospitalization. For this reason, each child who

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is able to leave the floor participates in an extensive arts and crafts program in the Galen's shop on the eighth level. Here the children do copper enameling, metal tooling, and macrame, and they make other crafts from items readily available in the hospital. The crafts give the children something to be proud of and something special to show their doctors during daily rounds. According to the art teacher, Tonie Leeds, "The children often give their creations of love to their parents or to a favorite nurse. It allows them to be on the giving end for a change."

The trauma of hospitalization is further reduced by major events at the school. Throughout the summer, weekly picnics are held on the roof for all the children. Carnivals with performing dogs delight the young patients, and evening rock concerts draw dozens of teenagers to the eighth-level activity center. On occasion the staff invites celebrities to visit with the children. The school has been fortunate to host such notable visitors as actors Helen Hayes and Robert Young, race car driver Richard Petty, and astronaut Jack Lousma. The school has even served as an arena for elephants from the Clyde Beatty Circus!

No holiday passes without special activities in the Hospital School. The teens usually enjoy evening programs such as Valentine's dances, concerts, and pizza parties. It is not unusual to discover students and teachers dressed as bunnies, goblins, or Pilgrims at different times of the year.

But December is the most exciting month of all. As children's thoughts turn to snow and Santa, the activity center is transformed into a Christmas wonderland. The ceiling glitters with sugar plums and candy canes, with silver stars and tinsel. A Yule log seems to burn in a magic fireplace, and beautiful Christmas trees sparkle through-

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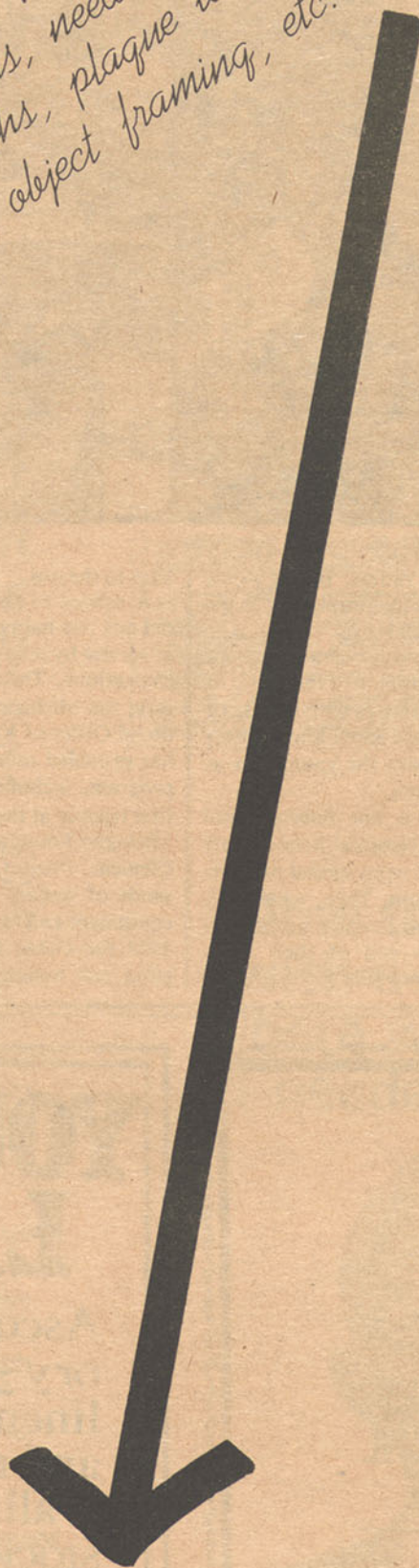
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out the room. Starry-eyed children climb on Santa's empty sleigh, and tiny fingers make presents for moms and dads. The entire eighth level becomes Santa's workshop as everyone prepares for the children's parties and for a bounteous Christmas Eve.

The morning of the Christmas parties, Santa arrives early to visit all the children in the burn unit and in isolation. In the afternoon he makes his way to the children's party on the eighth level. This jolly elf spends all afternoon talking with the children and singing carols with them. Then he climbs into his sleigh and calls each child to his lap by name. One at a time Santa gives each child a gift from his sack—a sack

filled with transistor radios, Barbie dolls, stadium blankets, model airplanes, shape sorters, and other special toys.

The teenagers wait until evening for their party. Dancing and clapping to the music of the rock band, Santa arrives with his bag of goodies. This humorous Santa knows every teen well and jokes with the youngsters as he hands them their gifts.

But Santa's work is not finished until Christmas Day. The Hospital School staff helps Santa select and wrap special presents for each of the children. Then, when they go to bed on Christmas Eve, the patients tie a special bag to the end of their beds. During the night, Santa fills each of those

bags to the top.

A school of this magnitude and quality did not just happen. It is the result of years of service by many dedicated people and organizations. Throughout the school's history, the Michigan Chapter of the International Order of King's Daughters and Sons has provided money and materials for the program, including the salary of the very first teacher at the hospital. The Kiwanis of Michigan Foundation, through the Forney Clement Project, has contributed thousands of dollars each year since 1922 for equipment and teachers' salaries. And since 1928 the Galen Medical Society has supplied and maintained the Galen arts and

crafts shop, helped pay the salary of the art teacher, and donated money for the beautiful gifts given at the annual Christmas party. Although these are only three of the many community groups who help support the Hospital School, they have been its lifeblood since the beginning.

When the school began 58 years ago, no one ever dreamed it would become such an important part of the child-care program here. But more than that, it has become a model for other programs throughout this nation and the world. And for the children who must stay at Mott, the Hospital School has become a most unusual home away from home. □



ANDREA LEEDS CLARE

(Far left) At the big Christmas party Santa gives special presents to each child. (Above) Other special events at Mott have included many celebrities and even an elephant from the Clyde Beatty Circus. (Near left) Christmas shopping in Ann Arbor means being approached by energetic Galens medical students who collect for the Galens' workshop at Mott.



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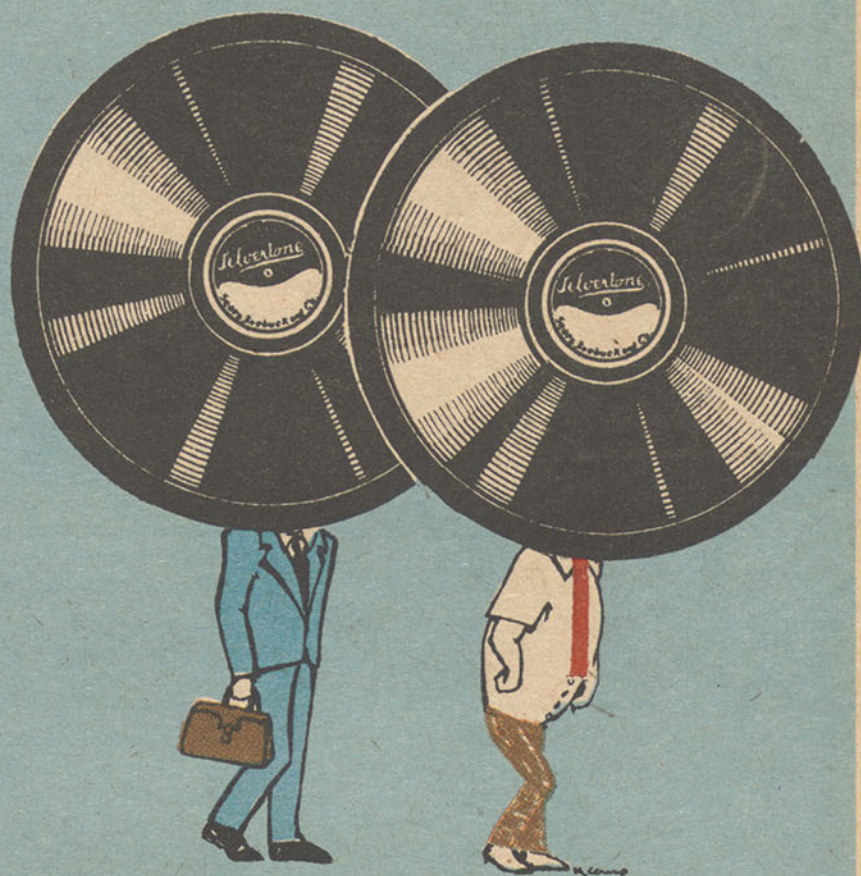
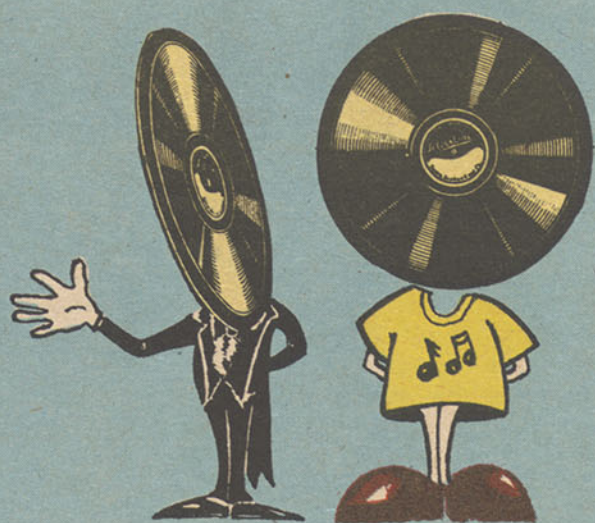


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The Battle for Ann Arbor



How two independant record stores vanquished the biggest chain in the country to dominate the lucrative campus-area record market.

By MARY HUNT

Ann Arbor, a city of 100,000, is probably a better place to buy records today than New York City—a sad commentary on the current condition of record retailing. “There’s no good record store left in New York City” is what Sam Parkins, head of distribution for Polygram (the company that combines Deutsche Grammophon, London, and Decca) has been heard to say. As New York’s quality independent record stores have evolved into chains or been taken over by chains, the breadth and depth of their stock has suffered. In Ann Arbor, on the other hand, two strong independent stores dominate the big campus-area record market and offer a selection that’s hard to match in any one place. The Liberty Music Shop on Liberty at Thompson carries nearly every classical record in print and has as well an exceptional inventory of show tunes, spoken word, big band music, and children’s records. It ranks as one of the country’s three top record stores for classical music, along with The Glass Harmonica in Bloomington, Indiana, and Discount Records in Washington, D. C. Schoolkids’ Records, while limited in the scope of its offering by its tiny 600-square-foot space, has an outstanding selection of the kind of jazz, rock, and folk music that appeals to the diverse and discriminating tastes of its clientele in

this university town. (A deeper selection of old releases would probably be found in Chicago, for instance, but Schoolkids’ is probably at or near the top in Japanese imports and new releases from obscure American companies.) Both Schoolkids’ and Liberty do a lot of direct importing, and a store’s selection of imports means a lot to record connoisseurs, both for their superior technical quality and their musical variety.

Nation-wide, independent record stores, especially the in-depth or catalog stores, are a threatened species. It’s increasingly difficult for new stores to get the credit they need from banks and record distributors. Existing independents that are freestanding (i.e., not in malls) are fast becoming anachronisms in record retailing as malls have multiplied and chains, which like mall locations, have come to dominate the record market.

But here in Ann Arbor the one conglomerate represented on campus has failed to prosper. Pickwick is the largest conglomerate in the record retailing, recording, and manufacturing businesses. It owns Discount Records and Aura Sound in central Ann Arbor and Musicland at Briarwood. Pickwick closed its South University Discount Records last September. Aura, a swanky catalog store launched five years ago, will close this winter.

It’s no mystery why campus-area record stores should buck national trends. Retail-

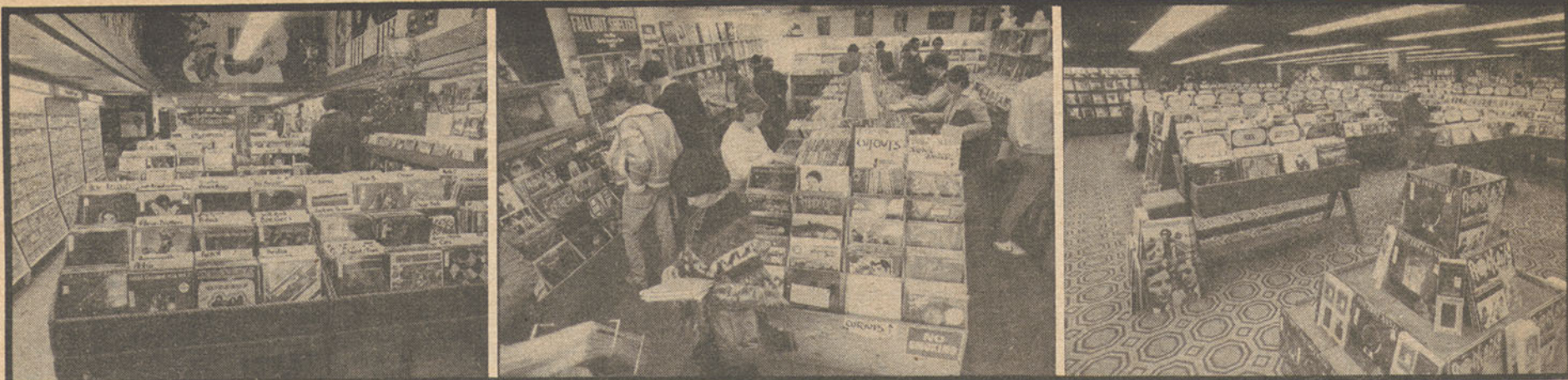
ing in college towns is always different, and even among college towns, Ann Arbor is distinctive as far as music is concerned. It’s the home of a big selective university with 35,000 students and a large school of music. Ann Arbor also has an overrepresentation of non-student young adults who form sizeable audiences for jazz and folk music. Thanks to the U-M School of Music and the century-old University Musical Society, Ann Arbor has an especially broad-based long-established audience for classical music.

A closer look at the campus record retailing scene and how it has evolved in the last five years reveals some interesting trends—trends that should bring a measure of hope to people who are dismayed by current developments in the entertainment industries. In book publishing, in records, and in movies, the trend is away from diversity in products and outlets and toward a lower

common denominator in taste. Fewer titles are being produced, and retailing chains are replacing the independent stores and theaters. The result: where individual people with personal knowledge of their customers and with the confidence to follow hunches used to make decisions, those decisions are increasingly made corporately on the basis of sales figures and surveys. As conglomerates take over independent publishers and record companies, company policies have come to favor developing potential blockbusters, which can be promoted with methodically orchestrated publicity in other media, including radio, TV talk shows, and magazines.

But in Ann Arbor diverse tastes are profitably accommodated by varied local bookstores, by campus film groups, and by campus-area record stores. “In Ann Arbor you can sell products you couldn’t give away in malls,” says Pickwick executive Jim Halde-man, in charge of ordering records for the huge company’s stores.

The biggest winners of all are Ann Arbor record buyers, who enjoy a diversity and depth of selection that’s disappearing in most places.



Spot counts of customers indicate the comparative popularity of the three campus record stores that compete in the pop music field. The photographs show (left to right) Discount Records, Schoolkids', and Aura at about one o'clock on a recent afternoon.

Pickwick itself isn't doing so well in central Ann Arbor. Chain operations, ideally suited to malls, are more problematic in freestanding campus locations where the clientele has more distinctive taste in music.

How has it happened that Schoolkids', a store started less than five years ago by some enthusiastic but naive young people with only \$15,000 in cash, has come to dominate the profitable campus record market to such an extent that its sales amount to more than those of both its chain-owned competitors combined?

To tell this story, it's first necessary to survey the campus-area record scene in early 1976, just before Schoolkids' came to town.

Discount Records on State Street was still on top of the heap. An all-around catalog store with extensive selections in rock, folk, jazz, and classical, it had been a legendary

store, hip to esoteric local tastes, since the days in the early Sixties, when Dale Watermuller managed it. Originally it was part of the independent Discount Records chain, which grew to over 50 stores. The chain was bought by CBS and then, in early 1976, by Pickwick. Though still the local leader in 1976, Discount was fast losing ground to the University Cellar record department, which undercut its prices by a whole dollar. Discount Records' relatively high prices (\$4.99 for \$6.98 list) led customers to see the "Discount" name as a misnomer, and Discount's increasingly standardized operations caused students to view it as part of a large, impersonal corporation.

The University Cellar, the non-profit U-M student store in the basement of the Michigan Union, had a general record department (rock, jazz, folk, and classical) with low prices and a respectable selection. Its anti-establishment cachet appealed to students, who were willing to go out of their way to take advantage of its attractive

prices (\$3.99 for \$6.98 list). But the store was weak in the critical area of controlling returns. If stores aren't rigorous in returning old or defective merchandise to the manufacturers, they tie up too much of their money in useless inventory. At the Cellar bins were jammed with albums, including many that hadn't moved in six months to a year or more.

Aura Sound & Entertainment, Pickwick's opulent new store in the handsome new building on Liberty at Maynard, had just opened in October, 1975. Pickwick planned Aura "to be the record store in Ann Arbor, a classy store appealing to all age groups," in the words of Pickwick's Jim Haldeman, who opened the store. The store was vast (6,000 square feet), and it carried a decent selection in all categories, including middle of the road. But Aura never lived up to its advance publicity. High prices, relative to the Cellar, hurt it; so did its slick image, which suited a mall better than a fairly hip college campus. Aura's location up a short

flight of stairs made it impossible to see into the store. The only sign was behind a window, as required in the lease, where it was hard to see in the daytime glare. Some people passed by regularly without knowing there was a record store there at all.

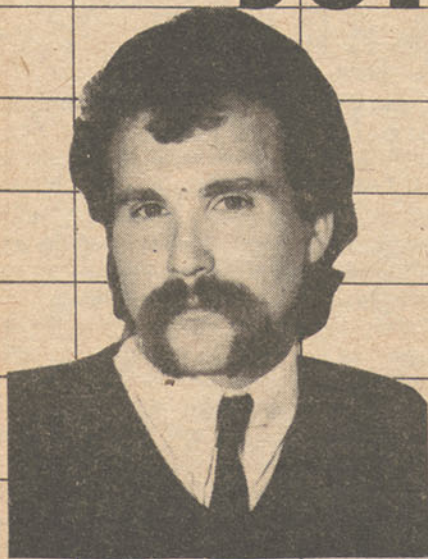
At about the same time Aura opened, Pickwick bought the entire Discount Records chain, including the store at State and Liberty.

State Discount, the new drugstore-type variety store across State Street from Discount Records, offered best-selling records at a few cents above cost. Its low record prices were intended to attract customers who would then buy hair care products, cosmetics, and other high mark-up items. The record selection at this Lansing-based chain was limited to so-called "hot product," but on those albums the prices were the lowest in town—\$3.99 for \$6.98 list. "The drugstore," as competitors call it to distinguish it from the similarly-named Discount Records on State Street, hurt all the

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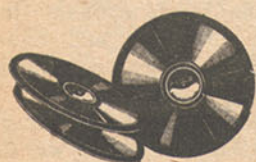
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nearby pop record stores by biting into their sales of hits. The U. Cellar in particular suffered, since it was easy for students to think that the Cellar, being non-profit, should be cheaper. The Cellar's records cost more because store policy was against creating any artificially low loss leaders, whereas State Discount offered records virtually at cost.

On South University were two much smaller student-oriented record stores, a **Discount Records** branch and **Bonzo Dog**, an independent store featuring mainly hot product. **Wazoo Records**, then inside Seva Restaurant, now upstairs at 209 South State, dealt exclusively in used records.

The **Liberty Music Shop** remained, as always, an institution unto itself. With its outstanding selection in its chosen categories and with its extremely knowledgeable staff, it was generally unaffected by the competitive situation among pop-oriented campus record stores. No matter that Liberty's prices for \$6.98 list were higher than anywhere else in town. Its selection and service had created a devoted clientele willing to pay the price.



In 1975 Schoolkids' was a loose, informal chain of college-town record stores, mainly in the South. A group of friends at the state universities in Gainesville, Florida, and Athens, Georgia, started the stores. "The idea was for college kids to sell records to college kids," says Steve Bergman, owner of the Ann Arbor Schoolkids' and one of the original Gainesville buddies. "As markets became competitive, Schoolkids'

was one of the first to lowball product [to sell records at only a little more than cost]." Most Schoolkids' stores dealt mainly with fast-moving hot product. A limited number of hits and steady sellers are much simpler to order and control than a deeper range of catalog titles.

The Schoolkids' managers were students or recent dropouts. To keep overhead down they often lived in their stores. Their ordering methods were crude—managers would drive their trucks to the regional warehouses and pick the titles they thought would sell and the ones they remembered they were out of. Still, the stores were successful because of their low overhead and their cooperative buying, which enabled them to get records for less than independent stores and sell them for rock-bottom prices (\$3.99 for records listing at \$6.98).

Blair Tanner, owner of the successful Schoolkids' in Bloomington, Indiana, felt that Schoolkids' would do very well in Ann Arbor. After all, Schoolkids' had been successful in every other college town it had entered, and Ann Arbor had no other store quite like it. So Tanner put up \$15,000 to start the store and had his friend Steve Bergman, then 23, come up and manage it, with the understanding that Bergman would buy the store eventually.

A jazz buff, Bergman was more serious about music than his fellow Schoolkids' friends. He aspired to develop the Ann Arbor Schoolkids' into something more than just another campus lowballer limited to hot product. He wanted to create a well-rounded catalog store with a good selection of competitively-priced records in selected fields: rock, of course, but also jazz and folk. Considering the store's limited capital, the dream was audacious.

The new store leased a space in the vacant David's Books complex on Liberty near



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- (b.) a hotel in New York.
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A:

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State, in which several compatible businesses had been located in a sort of liberal arts bazaar. Schoolkids' moved into a space occupied by the short-lived Galerie Jacques, where the Liberty Shoe Company is today.

When Schoolkids' opened, it didn't look much different from scores of college-town record stores with counterculture orientations. Its crude plywood bins had been built by Tanner and Bergman in 24 hours, and the records were arranged for some reason going alphabetically from right to left, contrary to the usual practice. A poncho-clad mannequin intended to look outrageous graced the window. "SCHOOLKIDS" was lettered on white shelf paper in the style of an advanced kindergartener, not out of choice but because no one at the store could paint any better. This casual, anti-establishment look went over well in Ann Arbor, far better than the carpeted slickness of Aura Sound across the street. What distinguished Schoolkids' even in its infancy, however, was its much better than average selection of jazz, imports, and cut-outs (surplus records sold at very low prices). The jazz selection, though not much of a moneymaker, added a distinctive prestige. The imports betrayed the knowing influence of Dave DiMartino, a rock history buff and friend of Bergman, who is now with *Cream* rock magazine.

Sheer chance had brought Bergman together with another jazz fan and devoted record collector who also helped him set up the store. At a Sonny Rollins concert in spring, 1976, Bergman and Michael Lang happened to strike up a conversation. Lang, then 22, was far more experienced than Bergman in record retailing, and he was intimately familiar with the Ann Arbor record market. For two years, up until the previous fall, Lang had managed Discount Records on State Street. He had worked hard at developing Discount's stock in rock and jazz by doing a lot more direct ordering from smaller labels not available in the standard Discount catalog. By the time he left, Discount Records on State Street had become #2 in the chain, behind only the Harvard Square store in Cambridge. Lang left Discount Records after CBS began to impose blanket rules on all stores in the

chain regardless of local conditions. Especially frustrating to him were the amount of paperwork, tight controls on ordering from small distributors, and merry-go-round management. By openly defying the rules, Lang arranged to be fired in fall, 1975, shortly before Pickwick took over the Discount chain. Starting as a part-time consultant with Schoolkids', Lang soon became a key figure in the store's success. Soon he took over ordering and reordering catalog stock.

Bergman and Lang turned out to be a good managerial match: they were both record aficionados who shared a vision of what a good record store could be. Bergman has a good general sense of where the business should go and how it should get there. Furthermore, over the years he has developed a very businesslike interest in the accounting end of the business, an interest incongruous with his laid-back style and T-shirted attire. Lang, equally casual in appearance, is a stickler for details, a self-described compulsive organizer who loves nothing more than going over sales sheets and ordering records. Tasks that would turn off many record aesthetes—things like controlling inventory and returns and dealing with salesmen and suppliers—are Lang's strong points.

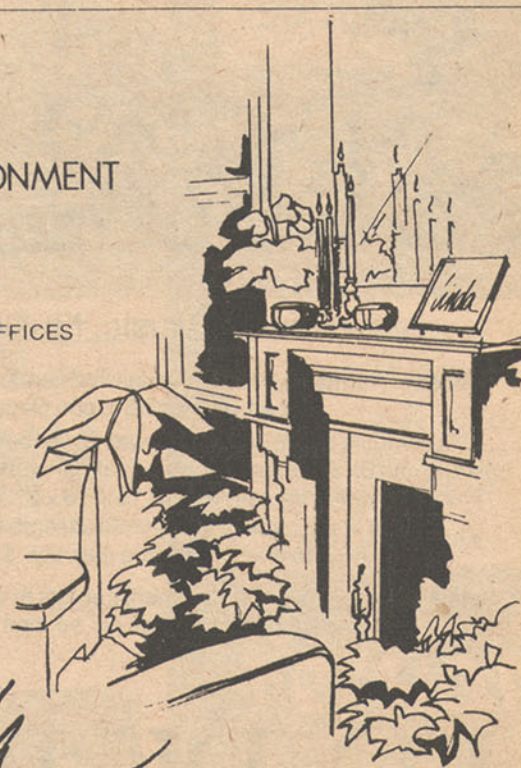
The concept Bergman and Lang had for the Ann Arbor Schoolkids' was simple: to know what Ann Arbor wanted—both in hot-product hits and in catalog items—and always to have it in stock at very competitive prices—\$3.99 for \$6.98 list, a whole dollar lower than Discount Records and the same price as the Cellar and the State Discount drugstore. Record customers don't like to wait to get what they want when they want it. Therefore, a good ordering and inventory system is crucial in developing a superior store. (The very successful Borders Book Shop similarly was built around a continuous ordering system.)

The new Schoolkids' clicked right away and made a profit immediately, which was then invested back into building up the inventory. The combination of low prices and an interesting selection indeed proved to be a hit. By July David's Books had folded, and Schoolkids' moved into its present small space at 523 East Liberty, between

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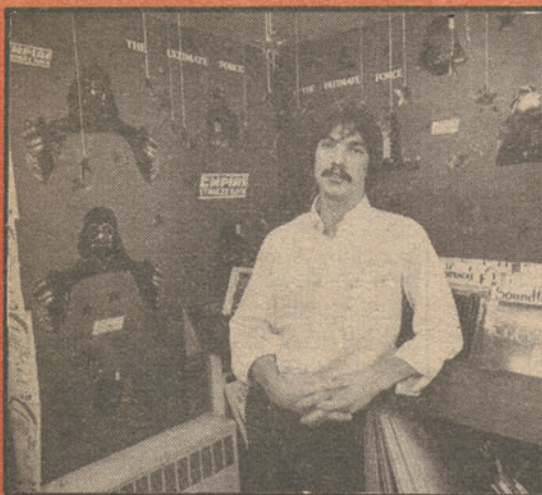
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AT SCHOOLKIDS: Owner Steve Bergman and manager Michael Lang.



AT LIBERTY MUSIC: Mildred Wrightman, Bruce Zellers, John Becker, and manager Tom Allen.

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Aura Sounde immediately felt the effect of this low-overhead upstart competitor across the street. Backed by Pickwick's resources, Aura started a price war in September, just as the school year began. Aura's prices on \$6.98 list dropped from \$4.99 to \$3.77 in what was generally perceived as an attempt to force Schoolkids' out of business. Schoolkids' responded by dropping from \$3.99 to \$3.76, which meant the store made only 16 cents on each record sold. The price war lasted until mid-November, when Pickwick apparently saw that Schoolkids' was strong enough to stick it out and Aura raised its prices to their former level. The price war had backfired. It attracted a lot of attention, mostly with the David-versus-Goliath theme of a giant corporation trying to push the little guy around. The affair gave Aura the image of a bad guy and a corporate heavy, while Schoolkids' was the little guy customers identified with.

Thus by the next year Schoolkids' had undergone its baptism by fire and was ready for a new challenge: going independent and extricating itself from the Schoolkids' cooperative supplier. Any record store that aspires to be a superior catalog store has to be able to buy direct from distributors to

insure prompt deliveries and have the widest selection possible.

An independent record store typically is supplied by a single subdistributor called a one-stop. Two factors force small independents to rely on one-stops. First, small stores have a hard time making the 25-record minimum order required to place an order with a regular distributor. Also, distributors don't like to deal with lots of unfamiliar small stores, and they have policies that discourage small independents from dealing direct. Dealing through a one-stop has several disadvantages for the store. Selection is limited; the extra middleman adds 40 to 50 cents to the dealer's cost per record; and the extra step causes delays in filling orders.

The Schoolkids' one-stop was the Schoolkids' warehouse in Columbus, Ohio. Oriented to hot product, it was of limited use to the Ann Arbor store, which had been filling in its inventory with C.O.D. orders from specialty distributors. An even more serious problem was the national Schoolkids' reputation. The Schoolkids' one-stop's owner, Eric Brown, was an extravagant character who had put the whole Schoolkids' idea together. He was fast becoming infamous for not paying bills. (He has since dropped out of sight.) Just getting orders filled was

becoming an increasing problem for Bergman and Lang. First one major label, then another, would put Brown on hold and cut off his credit. It was imperative that the Ann Arbor store control its own ordering. It had to "open up" with distributors—to start buying direct, with 30-day terms. But in a Catch-22 situation, no one would extend credit to a store without an established credit history. So it was a matter for jubilation when, in late summer, 1976, the Ann Arbor Schoolkids' opened up credit with the House, a Kansas City-based distributor of many small folk and jazz labels. At that time The House was just getting started and anxious to develop good customers. So, going on trust, it agreed to extend Schoolkids' credit. With this one established credit reference, Schoolkids' was able to open up with other distributors in the following months. In January, 1977, Bergman and Lang decided to sever entirely their relationship with the Schoolkids' one-stop—a painful step which cooled Bergman's long friendship with his old buddies. It also meant a difficult period in which the Ann Arbor store had to pay cash up front on all accounts for which credit hadn't yet been established. Still, in being able to order direct, Bergman and Lang had taken a giant step toward developing the store of their

dreams. Finally they were able to get hot new releases like Stevie Wonder's *Songs in The Key of Life* on time and at competitive prices. This step would be much harder to take today, in this era of tight money.

Another step was already being implemented: a rational, responsive system for reordering. Initial orders were placed by Lang, who used his instincts, his own musical tastes, and his knowledge of the Ann Arbor market in making decisions. (This personal, intuitive touch is missing in chains, whose managers have restricted autonomy in ordering and which depend on market surveys and upper-echelon executives in deciding what records to order and place in their stores.)

In his tenure at Discount Records Lang had already refined reordering into a science, though the company management didn't think much of his system. It is a simple, pencil-and-paper "perpetual inventory" system, as opposed to systems that inventory stock and reorder only periodically. Here's how it works. The employee at the cash register writes down the artist and label number of every record sold. When each sheet of the notebook paper is filled up, another employee "pulls the sheet"—that is, he or she goes into the back stock beneath the bins to replace the records that

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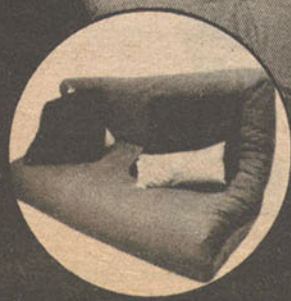
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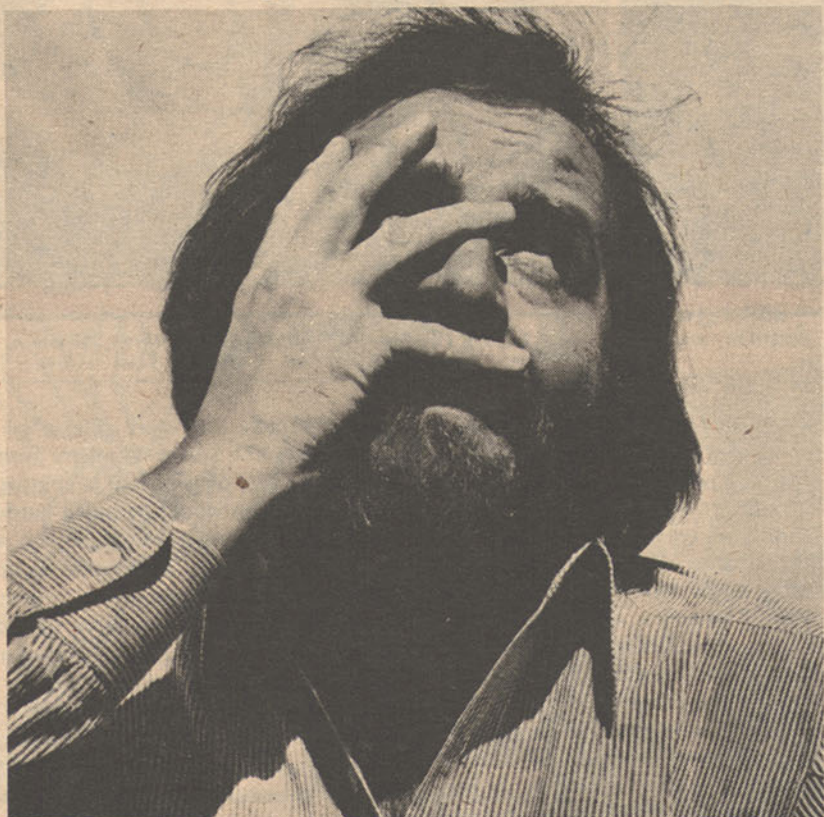
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have been sold. (The store's limited space means that the bins hold only one copy of each title in stock.) That employee then writes down on the sheet the number of copies remaining in stock. At the end of each day Lang spends about two hours going over the sheets, breaking down the titles by distributor. When he collects orders for 25 records from one distributor, he reorders. Orders to big labels are placed daily; the maximum time between orders is a week. It takes Schoolkids' from a day to a week to restock a selection that's out—much faster than the week and a half or a month it may take a chain outlet to fill orders through its company's central house.

"You describe this system to people in the business, and they'll tell you it's impossible because of the amount of writing, which they say is laborious, humanized, and therefore error-prone," Lang says. "But the margin for error depends on who the people are, and we get good people."

Other stores have computerized inventory/reordering systems which do essentially the same thing, but Lang claims his system is quicker and more efficient. The managers of chain stores we talked to agree. Their computerized stickers must be mailed away to be read and reordered. "I can see a record take off in a day," Lang says. "At chains they can, too, but they can't do anything about it." Aura and Discount, for instance, are now supplied mainly by the Pickwick warehouse in Atlanta, which takes at least 1½ weeks to fill orders. If the warehouse is out of something, the local store may have to wait over a month to get it.

Computerized systems that require outside processing work well enough in typical mall-type record stores, Lang says. "Almost anybody can order hot product. Our

secret is, we can redo our catalog so quickly. It turns over an incredible amount."

By the beginning of 1978 Schoolkids' had evolved into pretty much the store it is today: hip, well-run, with a strong community image and no frills. The employees are too busy ringing up sales (there's usually a line) and pulling sheets to pay much more than minimal attention to customers' questions. The returns policy is strict: returns are allowed only for defective records, to be exchanged only for the same title. The store's small size forces the operation to run a tight ship, culling titles that don't turn over in order to make room for those that do. The cramped quarters have other advantages: lower overhead, a bustling yet cozy atmosphere, and better surveillance against shoplifting.

With its excellent selection and competitive prices, Schoolkids' hurt all its competitors, especially the U. Cellar. "Schoolkids' was another spot people identified with—it wasn't seen as a ripoff place," explains former Cellar manager Dennis Webster. The Cellar was no longer the only store in town with low prices and a decent selection. The State Discount drugstore was cheaper, and Schoolkids' had a better stock in all areas but classical, which it didn't handle. The Cellar's location in the Union, two long blocks away from the concentration of record stores near State and Liberty, hurt a lot, according to Bruce Weinberg, who managed the U. Cellar record department. Finally in May, 1980, the Cellar stopped trying to compete in rock, jazz, and folk categories. It now carries only classical records.

Schoolkids' placed the Pickwick stores, Discount and Aura, in a more ambiguous position. On the one hand, they were being undercut by \$1.00 a record in price, and Schoolkids' had a superior selection in

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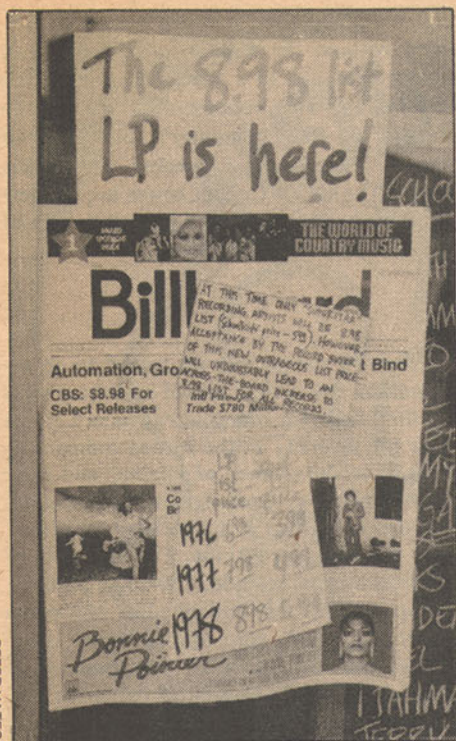
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Schoolkids' stance: to identify with the record buyer rather than the record companies. In 1978 this window display urged customers to boycott the records then being introduced for \$8.98 list.

those categories in which it dealt. On the other hand, the Pickwick stores had the edge in service (employees had more time to help customers), in breadth of selection (Schoolkids' didn't carry much commercial country or middle-of-the-road and left out classical altogether), and in their extremely liberal returns policy which allowed (and continues to allow) customers to return records they simply don't like. Pickwick's tremendous buying power allows it to take

liberties with manufacturers' returns policies that independent stores could never take.

The local Pickwick managers saw the possibilities for competing with Schoolkids' despite their own stores' higher prices. But implementing their ideas within the context of the company policies and procedures proved frustrating. Bob Lambert, the recently-departed manager of Discount Records on State Street, is a case in point. Like Michael Lang and Steve Bergman, he loves records. He worked in "real" record stores (his term for individualized, non-mall stores) in high school and college in Tucson, Arizona, and his personal goal is to have a superior record store of his own.

When Lambert came to Ann Arbor to manage the State Street store, he inherited a store whose inventory had slipped since the days when Michael Lang ran it. Ordering imports and esoteric labels requires a lot of musical knowledge and follow-through on details. It's an area that is prestigious but not essential or especially profitable, and therefore it's easy to neglect. Lambert aimed to revitalize the store by hiring a knowledgeable staff and by beefing up the selection, which meant he had to start direct ordering more titles not among the 10,000 or so titles in Pickwick's catalog. (There are roughly 50,000 records in print.)

When Lambert first spoke with us, he very much wanted to get across the idea that chain stores weren't necessarily look-alike operations. There was room within the company, he said, for stores catering to special local needs as determined by a store manager with some degree of autonomy. He could order on his own, he pointed out. He could hire good people and set the store's atmosphere.

But as he spoke, frustrations became apparent. To be stuck with relatively high

prices in a price-sensitive market clearly put his store at a disadvantage. Yet with the cost of maintaining a large Pickwick office in Minneapolis and using detailed paperwork systems supervised by a multi-layered management superstructure, the company could hardly afford to sell records for less. Being part of a chain allowed for national advertising and for group advertising in local publications, but these supposed advantages were more like disadvantages here. It didn't help the Discount Records' image to share ads in the *Michigan Daily* with Aura and Musicland, the Pickwick store in the Briarwood Mall. Lambert couldn't do the kind of local promotions he wanted, either. Schoolkids' could adopt a "we support local music" policy and donate money to Eclipse Jazz, thus earning a mention before every Eclipse concert. Discount couldn't. Schoolkids' could offer whatever pre-concert special sales its manager wanted. Discount could do this *sometimes*, if the decision were okayed by higher management. Schoolkids' could advertise in whatever local media it wanted; Discount managers couldn't place ads themselves. Lambert had been known to pay for some ads in alternative media out of his own pocket.

Nancy Lord, the even-mannered manager of Aura Sound, echoes Lambert's frustrations. "My hands are tied," she says. "I can't determine advertising or pricing, and direct buying is limited. 'Compliance' is the big word here since Jack Eugster, the new head of retail operations, took over."

An historical note is in order here. 1978 was a fluke boom year in the record industry, with unexpectedly phenomenal sales of blockbuster albums including *Saturday Night Fever* and *Grease*. The record companies raised their levels of expectations, pressed huge quantities of potential hits, and pushed them on retailers, resulting in

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heavy returns. (Unsold albums can be returned to the record companies without charge, except for shipping and a lot of paperwork.) But in 1979 the record-buying public didn't buy as expected, partly because of the recession, but, some observers feel, partly because people were getting wise to overhyped promotions. Industry-wide 1979 was regarded as a disastrous year, because sales fell well below the 1978 levels. (However, Liberty Music and Schoolkids', which both rely more on catalog sales than hot product, did well in 1979.) The 1979 slump resulted in the record industry tightening up its operations, an action which was long overdue in light of the business's notoriously rampant waste (for example, a reported \$400,000 bill for cocaine on a superstar group's tour; countless unnecessary hours of musicians fooling around in \$200-an-hour studios; lavish parties and trips). Also in 1979, Pickwick was purchased by American Can. The new Pickwick head of retail operations, Jack Eugster, had previously been not with a record company at all, but with The Gap, the nationwide jeans and casual clothing chain.

Both Bob Lambert and Nancy Lord have noticed more tightening up after American Can took over. "They're tightening up on direct buying," Lord said. "They used to give you budgets, but for awhile they weren't sticking to them, so you could buy as much direct as you needed. Now they're organized to follow through—they'll send you a memo saying you're over your budget. It's hard for them to adapt to a specific market. They want to centralize everything and develop systems that apply to whole areas. It's hard for them to make exceptions. There had always been more flexibility for freestanding stores in college markets. But since American Can took over, there's less and less autonomy. It's

hard to be a boss anymore. And it's hard to have a quality record store. Their goals are profit and preservation of the corporation."

Nancy Lord can talk that way because when Aura Sounde closes (in January, she thinks—she can't get a definite answer from anyone in the company), she's going back to school in English literature. When we checked back with Bob Lambert, we happened in just hours after he decided to quit, and his frustrations, previously moderated, came to the fore. "I was put on verbal notice that if I didn't comply in every rule and standard, I'd be put on written notice and fired," he explained. Among his chief sins were tardily filling out a questionnaire on store lighting and being late in sending in his mandatory entry in the chain-wide contest for the best display for "The Empire Strikes Back" album.

After spending nearly two years in developing his store to make it more competitive in the Ann Arbor market, Lambert was bitter about his treatment. "They're more interested in having a puppet here to follow all the rules regardless of what's good for the store. They're going to get someone in here who'll run it into the ground. Really—it won't be profitable in a few years. Each manager here gets to the point where they feel they're getting to have a really good store, and then they have to quit."

Pickwick's corporate style in dealing with its managers at Aura and Discount leaves their local managers to wonder whether the company has any interest in continuing to operate in college towns. It has already closed about half the stores in the Discount chain because they didn't generate enough profit. The South University Discount Records was closed last August when its lease was up. Though it wasn't a high volume store, former employees and managers

agree it could have survived as an independent without the high corporate overhead incurred as part of a chain. Pickwick's Jim Haldeman was noncommittal about the future of the company's college-town stores. "Pickwick is keeping its options open," he said. "College towns are the best markets in the country. With low overhead chains could do well in them."

Most of the people we talked to in researching this article shared a gloomy view of the future for independent record stores and for diversity in the record industry as well. The dominance of chains, and their dominance by short-sighted, accounting-minded executives with little love for music, was expected to continue. The lone note of optimism was sounded by Bill Bolcom, composer, pianist, and popular Nonesuch recording artist, who among many other things teaches a course on "The Business of Music" at the U-M School of Music. He exulted in the '79 record slump and the industry's present woes. "I couldn't be more delighted," he said. "It shows the American public has better taste than the record companies think, especially when discretionary income is limited. People are on to the record companies' hype. In the end this will set things right. Finally these guys are getting a taste of their own medicine. I do believe people want something good, and they'll go to another source [i.e., independent record companies and stores]. It'll just take awhile for them to find it."

If that's the case—"Maybe I'm ridiculously optimistic," Bolcom adds—Ann Arbor's strong independent record stores may be in the vanguard of the future, rather than being the felicitous anachronisms they are today. □



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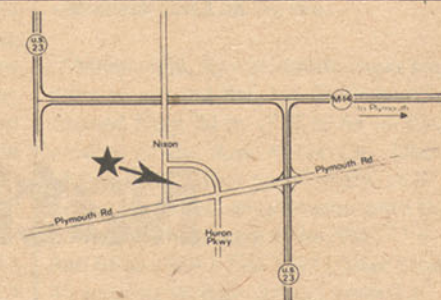
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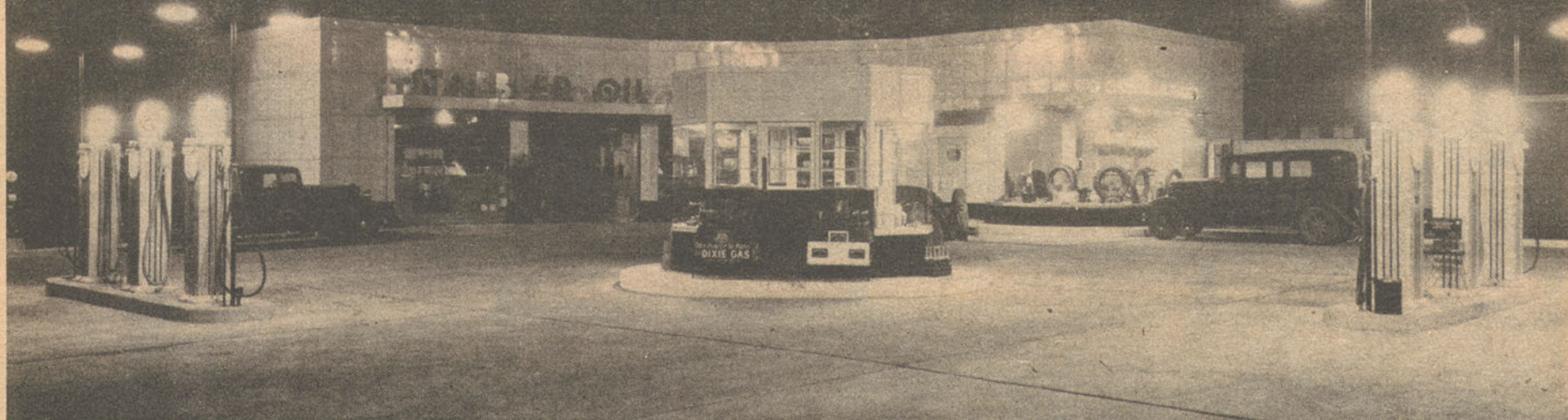


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The Vanishing Gas Station



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By SUSAN ISAACS NISBETT

In their reincarnations they are pizza parlors, hairdressing salons, restaurants, graphic workshops, party stores, auto repair shops, and lawyers' offices. In their first lives—which landscaping and paint, no matter how clever, cannot completely mask—they were gas stations.

A fixture of the American cityscape during most of the twentieth century, the corner service station is fast on its way to becoming extinct. During the last decade, the number of service stations nationwide has plummeted. Bearing the brunt of the decline have been the so-called "independent branded dealers"—dealers who sell gas under brand names like Gulf and Standard and usually lease their buildings from the suppliers whose gas they purchase. In the last ten years more than a hundred thousand such dealers closed their doors—a full third of the 300,000 independent branded stations operating in 1970.

One has only to look around central Ann Arbor and the arteries leading away from it to see the material reflection of these statistics. On Huron, on Packard, around Kerrytown, the gas stations which once seemed about to take over every corner are gone or are in the process of disappearing. A "service stations of yesteryear" tour of the city turned up more than 35 stations which have gone out of business but whose buildings remain in some other guise. Nearly a dozen others have been razed. Some have made way for new construction (City Hall, Liberty Plaza, Maple Medical Center, Holiday Inn West, the South University Community News Center, Count of Antipasto, The Bagpiper), others have given way to parking (the city lot on Huron and First, for example).

PHOTO: Staebler Oil station on State St. (present site of U-M LS&A Building). Erected 1932. Architect Peter Loree devised the modular prototype. Removeable cream and dark blue metal panels attached to a framework; these were reused in a station near Howell.

Service stations, which once popped up like mushrooms all over town, are now rapidly succumbing as the oil business adapts to shortage conditions. The buildings they occupied have metamorphosed into shops and restaurants but still bear testimony to the Golden Age of the Automobile.

Ann Arbor's first gas station went into operation around the time of the First World War. It was located in a shed at the rear of J. Fred Staebler's grocery on West Washington, where the Old German restaurant now stands. Fred Staebler's nephew Neil Staebler (today known as the long-time mentor of Michigan Democrats) worked there as a boy. He recalls how the Staebler gasoline and fuel oil business (which eventually built nearly 50 stations and two deep-water Great Lakes port facilities) developed as a natural adjunct of Uncle Fred's old-time grocery store. Back just after the turn of the century grocers typically sold kerosene, which was mainly used in lamps. A drum of kerosene stood in the back of the store, with a spigot for filling customer's buckets. Customers complained about having to carry the heavy buckets home, so Fred, being a service-minded businessman, began a Saturday delivery service by wagon.

Because Fred's grocery already handled kerosene, it was only a small step to adding a gasoline barrel when the first automobiles came along. At first, just getting the gasoline into the automobile was no simple matter. The system was primitive. Neil or some other helper would go to the oil drum in the back shed and let the gas run into the five-gallon gasoline can, which would then be carried out to the car waiting at the curb.

Automobile tanks were at first under the drivers' seats. "You put a big funnel in the tank, then a chamois over the funnel to strain out the rust particles and water which had accumulated in the drum," Neil recalls.

After World War One, automobiles became much more common in Ann Arbor as elsewhere, and on Saturday afternoon cars would line up at the Ashley Street side of the Staebler grocery for one and even two blocks, gassing up for Sunday drives. To expedite the process, a hand-operated pump was installed at the curb on Ashley Street. In 1922 Fred and brother Ed established a station in front of the old Bach house at 424 South Main with an automated pump. By that time there were several other gas stations in Ann Arbor. One early competitor was the Staebler's own supplier, Standard Oil. Inspired by Fred's success on Ashley Street, it established its own station kitty-corner from him on Ashley and Washington. To retain a competitive edge, Fred began offering a popular new Mobil product, Gargoyle Motor Oil. Standard didn't like to see him carry a rival oil company's brand, and the giant oil company threatened to cut off his gasoline. Not to be cowed into submission, Fred set up his own bulk oil distributorship along with Ed. Staebler Oil built a bulk gasoline plant on Depot Street and obtained gasoline in freightcar

lots. Later a Staebler son-in-law, Paul Kempf, joined the firm. Known as the Staebler-Kempf oil company and supplied first by Mobil, the firm built stations from Ypsilanti and Milan northwest toward Lansing as far as Webberville. Its gas was sold under the "Dixie" brand name. Neil Staebler and Paul Kempf set up a national organization of independent gasoline retailers who sold gas under the Dixie name.

The Staebler-Kempf oil company was also concerned with the architectural aesthetics of their gasoline stations. They experimented with various gas station types, hiring a female architecture student to design the tile-roofed brick station on Detroit at Catherine which is now occupied by Argiero's Italian Restaurant. "We thought it was a work of art," Neil recalls. A more adaptable and flexible style was the futuristic-looking metal prototype designed by local architect Pete Loree to be constructed of prefabricated modules ordered from the Austin Company of Cleveland. These stations, made to order in the Staebler colors of cream and dark blue, could be built large or small, with varying configurations of office space, service bays, and salesrooms for tires, batteries, and accessories. When retailing needs had shifted, the stations could be dismantled and moved to other sites. The big State Street station shown above was moved to a small Michigan town when the U-M LS&A Building was constructed on the site.

Meanwhile, service stations were proliferating all around the city. Their numbers increased from 24 in 1930 to 68 in 1940, according to the Ann Arbor City Directory. (After 1940, rather surprisingly, their numbers stayed relatively constant until the mid Seventies: there were 67 in 1951, 73 in 1960, and 68 in 1980.) The 1980 phone book lists 46 stations in Ann Arbor; several of those have since closed.

The Staebler-Kempf Oil Company sold its stations to Marathon in 1951, getting out of the industry while it was still enjoying boom years. But by the late Sixties the situation had begun to sour for the neighbor-



hood service station, according to Charles Shipley, executive director of the Service Station Dealers Association of Michigan.

"In the Sixties," Shipley observes, "service stations were a rapid growth industry. People were still buying gas hogs, and the number of autos was growing as baby boom babies grew up and moved into the drivers' seats. But tough competition kept the profit level low, and there was attrition among stations which were ill-situated."

Local independent branded dealer Jim Fox is an executive board member of the Service Station Dealers Association of Michigan. He has been in the business in Ann Arbor for 23 years. (Only Arvil Golden of Golden Standard on Packard surpasses him.) Fox cites another factor in the demise

of the downtown station. The big oil companies, he says, began to lose interest in supplying many of their older downtown "pumpers," which might sell 25,000 gallons of gas a month—a mere drop in the bucket compared to 200,000-and-300,000-gallon sales at newer high-volume outlets, which tend to be self-service, company-owned, or located on expressways.

Dealer-operators have always been closely linked to their suppliers. (Suppliers may be retailing divisions of the large gas companies themselves or independent jobbers like Staebler-Kempf was and Gallup-Silkworth is today.) Many suppliers own the buildings and land for their stations; sometimes suppliers own the entire business as well. It's virtually impossible to tell for sure if a station is independently owned and operated just from looking at it.

In boom times, like the period from 1940

to 1973, explains Charles Shipley, it didn't matter so much to the oil companies if the marketing end of the gas business was not always highly profitable. There was lots of money coming from pumping and refining. But as we moved into the shortage situation after 1972, gasoline suppliers were feeling a profit pinch and wanted to get rid of what they viewed as inefficient, low-volume stations. They felt, says Shipley, that they would be better off dealing with fewer, larger accounts. And, Shipley adds, in a town like Ann Arbor, real estate is expensive. "Companies began to look at whether they could get more profit from selling their property than from maintaining small retail outlets."

Jim Wolfe of C-Ted Standard, the one remaining gas station on South University, says he feels companies will move to close stations pumping under 100,000 gallons a

month. Ray Lucy, of Ray Lucy's Standard Service near Briarwood, went so far as to predict that within two years "all stations pumping 50,000 gallons or less a month will be gone." Among company tactics to force small dealers out, said some, were repeated rent hikes or notices of final lease renewals.

Many local service station dealers commented on their losses to self-service operations. Bill Muncy, who switched his Miller Avenue gas-and-repair service to repair-only a few years back, recollected customers coming in to use toilets and check tires before leaving to gas up at self-serves.

Downtown gas merchants had other problems, too. Jim Fox, whose downtown Division and Huron Marathon just became the Big Market grocery store, paid property taxes of nearly \$5,000 a year—a burden that his lease (with a private individual, not a company) stipulated he shoulder. While

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he did a good "back room" business in repairs, he says he just didn't sell enough gas. "You must sell it *all* to make it," he says emphatically.

Jim Fox has kept a tally of the number of customers he serves at his North Maple Road Marathon. It has remained fairly steady, but the number of gallons he pumps into the tanks of their cars has not. "Instead of a Caddy at 23 gallons, I'm filling a Chevette at 12," he says. A price-induced decline in auto travel has created a temporary glut of gas on the market along with occasional price wars as dealers try to stimulate consumption. Add to the picture the increased popularity of fuel-efficient cars, and you wind up with an estimated 20 to 25% decline in total gallons sold nationwide since 1978.

Charles Shipley says he has limited quarrel with companies that close inefficient sta-

tions in tough economic times; dealers themselves, he asserts, complained of too many service stations when times were better. But, he insists, efficiency isn't really controlling who will prevail. Many stations in downtown Ann Arbor or Detroit could compete, he maintains, if they had access to their gasoline at fair and competitive prices. "Competitive" is a key word: "You've got downtown Ann Arbor stations," he says, "paying five, six, and seven cents more a gallon than competing stations—which more often than not are supplier-operated." For example, Marathon's refiner-owned Speedway stations sell gas, says Jim Fox, five to seven cents cheaper than he can purchase it, let alone sell it.

Branded independents are bitter about price-breaks refiners give to these villains of the story, the company-owned stations, whose ascendancy they attribute to the esca-

lating price of oil. "As the price of oil went up," says Jim Fox, "the big oil companies found that handling it direct, in a no-frills retail operation—no credit, no checks, just green American money—enabled them to increase their profits. There was simply no advantage to divvying with guys like me." What consumers have saved in price, Fox and his colleagues are quick to point out, has been lost to them in service. Few of these self-serve stations can check your oil or solve the minor mechanical problems that crop up on the road. They are, by-and-large, gas-and-go operations designed only to slake the thirst of car and owner.

In recent years, adds Charles Shipley and Jim Fox, the somewhat schizophrenic Emergency Petroleum Allocation Act of 1973 has also aggravated the little guy's situation. It provides for fuel allocations to service stations based on sales in a previous

period. But the Act also makes allowance for new filling stations in the market. The result, says Shipley, has been Department of Energy regulations which have become "a tremendous problem for the industry" since the 1978 shortage caused by the Iranian revolution.

"If a station was getting 50,000 gallons a month in 1978," he explains, "and was placed on 80% allocation based on '78 levels, right down the street the supplier could make application to the DOE for a new operation pumping 200,000 or 300,000 gallons. The customer liked the price and availability of gas at the new station and never came back."

And so, in this period of escalating gas prices and declining consumption, there are fewer stations to come back to, and the gas station you pull into today may well be the pizza parlor of tomorrow. □

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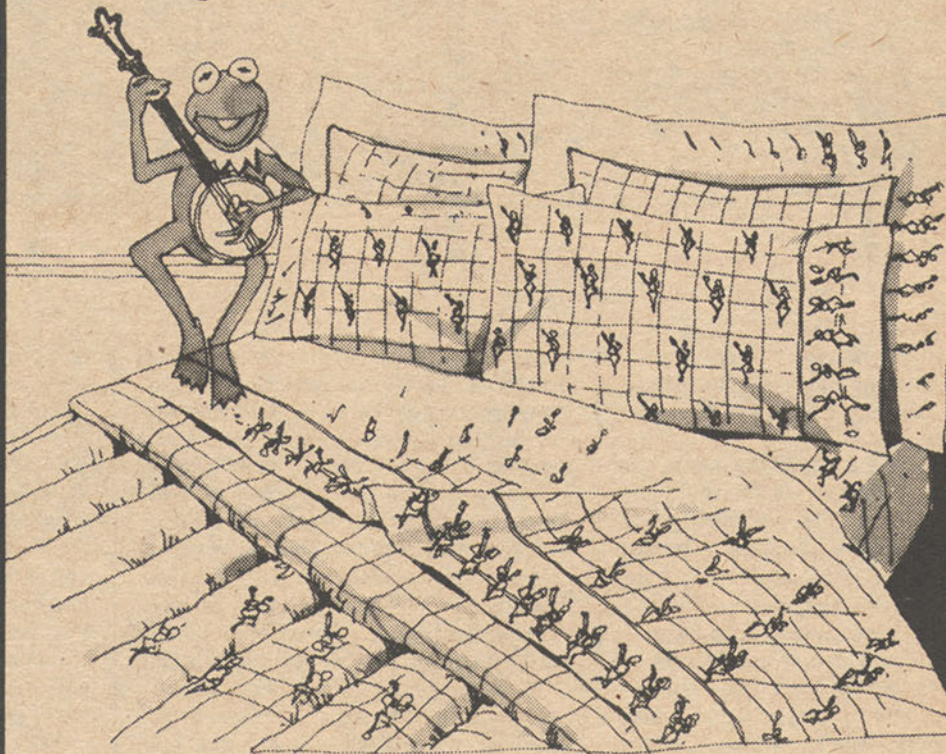
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Reflections on Growing Up in a Pioneer Town in a Backward State

*To Ann Arbor's German immigrants in the 1880's,
the freedom to hunt and fish where they pleased
and the luxury of ample wood for heating
made for an aristocratic life.*

PART II of Christian Gauss's Ann Arbor

Christian Gauss—long-beloved Dean of Students at Princeton, mentor to Scott Fitzgerald and Edmund Wilson, Romance languages scholar and humanist, a founder of *The American Scholar*—was a baker's son who grew up on the German west side of Ann Arbor. He was the only member of his immediate family even to attend college, graduating from the University of Michigan in 1898 and taking his M.A. in Romance Languages in 1899. Gauss's father's bakery, ultimately unsuccessful, was in a two-story frame house on Liberty at Ashley, where Crow Quill Graphics is today. (Another branch of the family prospered in the bakery business; their bakery continued into recent times.)

I was born in Ann Arbor, Michigan, on February 2, 1878, into the upper half-story of a story-and-a-half frame house on the edge of the business section. In our part of town the business section extended only a single block west from Main Street and our house was at the far corner of that block. It would not be correct to say that we lived at the edge of the residential section. Middle Western towns of my childhood did not have "residential sections." In towns like ours, people did not yet reside; they only worked and lived. Probably all of the first houses in the town had been built of wood. Whatever may have been true in neighboring states or other sections of my own, the art of building log cabins was unknown or at least not practiced in our neighborhood and the single house of this type which I knew in our town was regarded as a curiosity. Even the older wooden houses were built on a frame and clapboarded. Our own was of this type and it had been built before the street on which it faced had been widened to become a part of the business section so that its front jugged out a few feet beyond all the other shops and stores which stood between us and Main Street. The most striking thing about our otherwise not unusual home was that it stood on Liberty Street.

My father took no part in our education, wisely leaving that to our mother. Neither in our childhood nor later did he ever dis-



Memorabilia of Christian Gauss's Ann Arbor

cuss his financial problems with us. He was and remained so unusually uncommunicative on this score that at the time when his four sons were already on their own and might have been able to help, we never had the slightest inkling that for some years he had been fighting off bankruptcy. This resulted in so serious a breakdown that he could no longer take care of his mail. It was only then that we learned from the many

requests for payment of interest and notes that he must move from the old house and try to salvage what little he could.

In my father's drastic insistence upon punctuality at mealtimes and in the discharge of our assigned tasks about the house and in the bakery he was a martinet. In my opinion, he used *ohrfeigen* (boxes on the ear) and spankings much too liberally. However, once the chores were done, I was

free to come and go at my own sweet will. At four all the streets and alleys were open to me. These alleys, which split every business block, had a particular attraction and almost daily I explored them all and rummaged through the heaps of damp sawdust with which their floors had been swept every morning. Behind jewelry and dry-goods stores particularly, these piles of sawdust were inviting mines of treasure and contained neat little boxes, brass watch and clock wheels, sometimes on shafts, pins with rounded heads, buttons and bits of silk ribbon. The gaudier items particularly had value and I early found I could trade them to my much older friend, John Bohn, for apples and pears from his mother's orchard. At seven I could wander out to Fischer's Woods at the edge of town or the park of the *Turnverein* [today the site of Turner Park Court off Madison]. There in an embankment I could build myself an oven lined with flat stones, where on cool evenings in the early dark of autumn, I could build fires and, if I had explained I would not return for the family supper, roast a few potatoes for my evening meal.

I was free to go fishing or swimming down in the river, and as soon as I had learned to use an air gun or a Flobert rifle, hunting. My father himself on rare occasions went fishing, though always with older friends and never with us. This was not so much because he enjoyed it as because it had been in his country a privilege reserved for the aristocrats. As for my studies, when I reached high school age, he observed there too a hands-off policy and never even discussed with me what studies I intended to pursue. This was not because he was not interested, for I would occasionally find him looking through the books I brought home with me, my Caesar's *Gallic Wars*, my Greek grammar and Xenophon's *Anabasis*. Though these latter two probably struck him as exotic, he never offered the slightest comment or ever asked me about my marks.

All of America's children born in the 1870s enjoyed a degree of freedom to come and go unknown to their successors of 1950. In that sense at least the nineteenth century was "the century of the child." Twentieth-century cities have become business centers, and the changes in them have met the more pressing needs of grown-up

PETER YATES

"In our part of town the business section extended only a single block west from Main Street and our house was at the far corner of that block. . . . Middle Western towns of my childhood did not have 'residential sections.' In towns like ours, people did not yet reside; they only worked and lived."

West Liberty Street on German-American Day circa 1880. The Gauss Bakery is behind the tree on the left. The brick buildings to the right still stand today; The Liberty Inn and The Round Table restaurant are in the first two structures. (Michigan Historical Collections)



employers and employees. Older parks have been retained, though within the town their area has rarely been increased. The unaccompanied child must run a gantlet of such mortal dangers to reach them that they have become inaccessible. In my time, some parents, for snobbish reasons, imposed bounds and limits and kept their children on short tether lest they stray over to the wrong side of the tracks. But in pioneer towns like Ann Arbor such snobs were rare. No one felt the need of "rapid transit." There were no automobiles, or autobuses, no electric street cars, and the streets and

sidewalks belonged to us as much as to our elders. I went to school at times with schoolmates, at times alone and loitered along the brook at the foot of the hill to catch frogs or crabs or minnows which could be hidden in cans and brought home on my return.

Except during school hours, the street, Second (later renamed Ashley), which ran along the side of our house was almost continuously a playground. Middle Western youth was so accustomed to play in the streets that it had designed games particularly adapted to such elongated but narrower playing fields. As the conditions which

supported them have disappeared, these games themselves seem to have gone the way of extinct species like the buffaloes and wild pigeons. One of them, "barbaree," a more exciting form of hide-and-seek, could be played after nightfall with a hitching post for goal. Another, "long ball," a combination of baseball and prisoner's base, was a particularly interesting community sport since it could accommodate players younger and older, of varying degrees of proficiency. The little fellows who did not bat the ball far enough to get on base could elect to go over to the "side base" and wait

for one of their team's heavy hitters to clout the ball far enough to make it safe for them to go down. These games we played one block from Main Street with no fear whatever of interference from the cops. Our only annoyance came from our neighbor, the dyer, Rupf, whose garden was perhaps sometimes trampled by a fielder who leaped over his fence to recover a foul ball. In silently threatening rage he would come to his gate with a spiked stick over his shoulder, and like the angel with the flaming sword stand there to prevent reentrance into his forbidden Eden.

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There was a generally recognized sense of common interest in the street between the youngsters who used it as playground and the drivers of horse-drawn vehicles who used it as thoroughfare. If George Kirn came along driving the lumbering brewery truck, the game would quicken the pace of his team of Percherons. Dutch Henry, who drove the hack which transferred passengers and their luggage from the Toledo and Ann Arbor depot at our end of town to the Michigan Central on the other, would crack his long whip and hurry through the playing area.

Nor was it only in the streets that, as the son of Middle Western immigrants in a pioneer town, I had that larger sense of common interest. It was true of the shops and stores, of the sidewalks of Main Street, the Post Office and the Courthouse Square. Beyond our playground and the corner of Liberty Street on which I lived, Ashley Street was a row of fenced homes separated by wide double-doored shops which, except in the bitterest winter weather, stood open and inviting. Two of them were blacksmith's shops. Here we could stand and watch the leather-aproned smith ply his bellows, shoe his horses or dip the hissing cart-wheels with their newly welded tires into the cooling tubs of water. Another shop was that of a bearded wheelwright who was a relative of my father's. He belonged to that earlier wave of Württemberger immigrants who had come to Ann Arbor before the Civil War. He had served with the Northern armies as wagoner and taken part in the Battle of Lookout Mountain, the Battle above the Clouds. This would have been enough to endow him with an absorbing interest. But to my playmates and myself he was particularly welcoming. In his shop we could see a new farmer's wagon created under his hand up to the point where we were

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allowed to roll the wheels to the blacksmith's to be fitted with their first tires. When our own carts had met with accident and a wheel had been broken or the runner of a sled been smashed, Uncle Hank would interrupt his work for grown-ups and make our toys as good as new.

I have dealt with that deep sense of belonging to my community which I enjoyed as a child. It is also true that such participation had what was at times a much less attractive side. Our houses, even the houses of the more well-to-do, were lacking in modern conveniences. We were given our baths in wooden tubs set on the kitchen table. In my earlier years we had no running water. The rain water was pumped from the cistern and heated in kettles on the kitchen stove. There was as yet no gas or electricity. I can remember my mother's great happiness when on one Christmas my father gave her a "hanging lamp" which could be raised and lowered from the ceiling and therefore ran no risk of being overturned on its table in the boisterous play of children. The narrow hallway stair that led up to our bedrooms was dark as pitch. When bedtime came we took our round, flat-based tin candlestick, lighted it with the acrid-smelling sulphur match, and by its flicker climbed the cold, dark stairs and put ourselves to bed. Though candles fairly early in my childhood could be bought in shops, I can still remember the candle mold in which my mother stretched the wicks and poured the molten tallow around them.

Younger readers are prone to misunderstand our feelings as we followed what are to them such outlandish primitive customs. We of course had no sense of being underprivileged or antediluvian in following these

"No element in our population . . . ever felt so deeply or pervasively the promise of American life as we, the children of the foreign born in the days when America was on the move west."

customs. Quite the contrary. Like our successors accustomed to later conveniences, we felt ourselves quite modern. My father kept a steel flint and tinder in a drawer and would show us how in his boyhood in the old country they literally "struck a light."

When I had undressed and climbed into bed there followed the happiest but all too brief moment of my day, the lucid inter-space of world and world, between waking and sleeping. My mother had no time to give us alone in her very busy days. But she would come up to sit at the head of the bed and before hearing our prayers, tucking us in and kissing us good night, would review our day's doings quietly with each of us. She would remind me of any of my daily chores in which I had failed and, alas, not rarely remind me in all gentleness of the fit of anger to which I had given way. She knew and through her I knew from my early years that, like my father, I had a quick, violent and nasty temper. Nearly all my difficulties, not only with others, but with myself, sprang from this source. When she felt she must call these outbursts to my

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attention I vowed I would try to correct them.

That is why the blessed days of my childhood were those when my mother found no violence in her kindly review and why I happily fell into the sleep of the just and the self-satisfied when she could pat my head and praise me for having been a good boy.

I have said that I was born on February 2nd. Astrologers to the contrary, I cannot see that the day of the month or the month itself had any significance for my purpose here. I would have been no better and, I hope, no worse, had I been born on the 5th of January or the 13th of July. Neither was Michigan, as such, important. To be sure, an American born in that period in some of our states—Vermont, for instance, or Virginia—was called upon to face a totally different situation. Boys born there were called upon either to accept the state's established social or political pattern or to struggle against it. . . . The great majority of her voters in my youth were not Michiganders born and bred. To be a Michigander meant little or nothing. Whatever designs for living its inhabitants had had been shaped in other states or other countries. Nearly all the older Michiganders I was to know as a boy had left their native states or their "foreign" countries of their free choice. Most of them for one reason or another had been unhappy or dissatisfied with conditions back home. Of the Americans, some had been squeezed out of settlements to the south, in Kentucky or Ohio. More came from New York State and New England. Of the foreigners, the majority were Irish or Germans. They were not, however, as heterogeneous as their diverse origins might indicate. One element acted

as a binder for this composite human amalgam. All recognized themselves and one another as citizens of the land of the free and as members of that great American trek across the continent. The immigrants among them, like both my parents, felt an additional sense of privilege. In spite of the heartaches which some of them (including my own mother) occasionally felt for having left parents, relatives and friends so far away across the sea, all of them were consistently forward-looking and fully conscious that in one sense at least they had arrived in the land of heart's desire, the land of opportunity, in which their children and their children's children would enjoy privileges that would have been denied them in the countries from which they themselves had come. No element in our population—certainly not the hard-pressed children of the Plymouth Rock or Massachusetts Bay colonists—ever felt so deeply or pervasively the promise of American life as we, the children of the foreign born in the days when America was on the move west.

If, in spite of all this, I feel that Michigan as such gave me little, it is only because the conditions of life there did not differ from those of the Northwest generally. The newly settled hamlets of Wisconsin or Minnesota offered the same welcome and opportunity to the foreign born and their children. They even continued to do so longer than we did in Michigan. For this reason, then, thought I cannot claim to be a Michigander as natives of Vermont or Virginia are Vermonters or Virginians, I do feel that for better or worse the region in which I was born, the northern section of the old Northwest Territory, meant much to me. I was born a Middle Westerner and admit with complacency that "in spite of all temptations," as Gilbert and Sullivan say, I have remained one.

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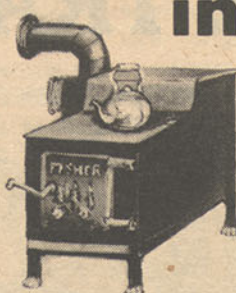
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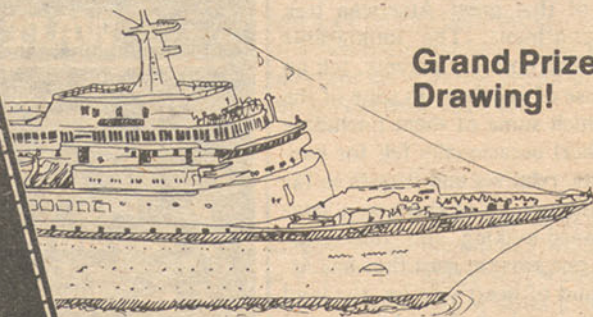
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My native city was to impress itself upon me more directly than my native state, and I repeat with satisfaction that I was born in the lovely little town with the name like the title of a song, Ann Arbor.

... My reasons for believing Ann Arbor a sweet Auburn and "the loveliest city of all the plain"—indeed of all the world—were [as follows]. As I have said, both my parents and nearly all of the elders whom I knew as a child were immigrants. They had not come to Michigan, as many were later to come from southern Europe, in the hope of amassing a competence and returning to their own countries as wealthy lords to enjoy it. Of all the Irish and German and Italian immigrants whom I knew as a lad, not a single one ever returned to the Old Country for more than a brief visit. Before crossing the sea they had committed themselves even more definitely than those who settled on the eastern seaboard from 1607 to 1776. They were not refugees or displaced persons, nor were they colonists with any affiliation to their former sovereigns. In their time nationalism was less exigent and hard shelled, and with the Americas open, men were still free to choose the country to which they would owe allegiance. They had made this choice, and most of them thanked God that they had done so. Economic conditions often entered in their feeling. A considerable percentage of that earlier wave of emigrants had lived through periods of actual famine. My mother would occasionally describe them to us, and her experience could be matched by the parents of my Irish playmates. Ann Arbor was not then, and is not now, a land flowing with milk and honey, but there no one ever went hungry. In my childhood deer were so plentiful, especially in the lumber country in the north, that they were slaughtered in droves. Their carcasses hung in the butcher shops like beeves, and venison could be bought for a song. Here anyone could own a rifle or shotgun and at his own sweet will go hunting or fishing, which of course had not been true abroad.

So, too, adequate shelter and superabundant warmth were here available for the first time and on easy terms. Historians have overlooked how much this luxury must have meant to our colonists and pioneers. European aristocrats like the French king Louis XV knew it not. He could, of course, commandeer plenty of wood. But in inclement weather he could not always know the indoor warmth of our log-cabined ancestors. The single great fireplace in the enormous halls, banqueting or bed rooms at Versailles could not at times heat parts of them above freezing, and it is recorded that those who served him at table would at

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PETER YATES

"There was as yet no gas or electricity. I can remember my mother's great happiness when on one Christmas my father gave her a 'hanging lamp' which would be raised and lowered from the ceiling and therefore ran no risk of being overturned on its table in the boisterous play of children."

Late 19th-century oil lamp like the one Mrs. Gauss was happy to see replaced. (Loaned by Terry Alexander.)

times find that open vessels of water left on the sideboard were incrustated with a thin coating of ice. In this respect our Irish and German immigrants could have the sense of living like kings or better than kings. Even those who came from families in fairly comfortable circumstances had rarely seen wood so prodigally used for heating. In Europe it was reserved, except on rare occasions, for cooking. Only kitchens were warm, and people had fought the dampness, the cold, with added layers of clothing.

If we Americans still heat our living rooms beyond the optimum for healthy and energetic living, it is in part because we like this sense of unwonted luxury and are continuing to indulge in that "conspicuous waste and honorific display" of which Veblen has accused us. It was partly for this reason too that all the boys of my generation were to be such enthusiastic devotees of fishing and hunting. We, of course, took naturally to these sports, but it heightened our pride as we set out with our fish poles and, above all, with our first .22 rifles or muzzle-loading shotguns, to learn from our parents that we were engaging in the sport of kings, reserved in the semi-feudal countries of the aristocratic Prussians for the privileged classes.

This feeling was so pervasive that it sometimes had an odd effect upon the simpler-minded members of the community. I well recall the case of an unskilled laborer, Hermann, who used to saw wood for my father. He lived on the edge of town, surrounded by woodland, so that his sons, to go hunting, needed only to climb the back fence and start shooting. My brothers and I would egg Hermann on to repeat for the amusement of our friends the story of the *Herrenfressen* (the aristocratic feed) which he and his family had enjoyed. The recollection could always be counted on to inflate his ego. He would stop sawing, take his knee off the cordwood, draw himself up to his full height and begin by hiking his chaps. Then in language more correct and precise than he normally used, and with an odd touch of the high-falutin' in his choice of words, he would tell us about the "hunting expedition" from which his sons had returned with their bag. It would have been as grand as the account by a medieval scribe of a stag hunt by lords and ladies, like Victor Hugo's "*La Chasse du Burgrave*," except for one slip. Hermann had never known the flavor of game until he came to America. His knowledge of wild life was so limited that he did not know even the German

name for fox squirrel, which was one of his favorite delicacies. When into the pomp of his recital he would drop his mispronounced English "fuchs squirrel," the bubble would burst, and some of his boyish audience would sneak behind the woodpile to hide their grins.

The abundance of food and wood and the freedom to hunt and fish provided for many immigrants a pleasant introduction to life in the new world. For most of them other conditions were even more important. In Michigan they were to last for so brief a span that children born there in the twentieth century know nothing about them. Michigan's present citizens will tell you proudly that their state is seventh in population and first in several lines of industrial production and that it created the automobile and the tractor. My generation saw life in Michigan at the end of a quite different era. To understand my Middle West I must review briefly conditions over which too many later Michiganders would draw the curtain of oblivion as slightly discreditable to the state's present reputation for vim and vigor. It is undeniable that Michigan was a backward state.

On every hand we are told by our elected political leaders that the way to control subversive tendencies is to require the teaching of more courses in American history. In this respect education in Michigan was particularly advanced. My schoolmates and I were taught not one but two courses in American history. In the first we studied a textbook by a proper Bostonian, T. W. Higginson, in the second a text prepared by a professor in a Middle Western university. These were the only two courses to which I took a violent dislike. They sowed in me the seeds of rebellion which later led me to ally myself with groups like the American Civil Liberties Union and movements now often branded by our elected representatives in Congress as subversive.

Neither Higginson nor the other text gave Michigan more than casual mention. General Hull in the War of 1812 had ignominiously surrendered Detroit to the British. Apart from this, there was now nothing that settlers in Michigan had done or could do to shape history. We could only hope to be the also-rans and me-too boys of a nation finally shaped by Virginians and New Englanders. As the sons of European immigrants, perhaps we were regarded as rather hopeless outlanders. . . . We were, and God knows we were proud of it, Americans. To satisfy us, any interpretations of our history would have to include us. They would have to give us at least a look-in. These did not. They gave us the cold shoul-

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der. That is why I took a scunner to the Sons of the Revolution type of American history that was taught us and that in only slightly modified form is still being taught our children. In any case it did not strengthen our pride in our Americanism. It did not even make sense. We knew we were living in a new country. All about us we saw men and women working like beavers to shape this new country, large sections of which were still covered by the forest primeval. As children we were called on very early to take part in transforming this land. We believed we too were making history, but our history was evidently not American history, and we did not belong.

Even if Michigan was a backward state, I could not rid myself of the feeling that amounted almost to an instinct, that for me it was a rare piece of good fortune to have been born there. . . . Our fellow Middle Western citizens treated us far better than did the American historians, and we learned about America from them. Persons whom I was to meet as a child offered a very different conception of American life and its meaning than did the histories we read in school.

When I ask myself how it happened that I was to become the person that for better or worse I am and how it was that I came to be born in Michigan, a part of the answer is simple. The unknown men who in the first quarter of the nineteenth century dreamed up and then built the Erie Canal are in large part responsible. This throws me back into the most important single aspect of the history of Michigan, the history of Michigan's backwardness in so far as it concerns me and my private universe.

A large part of the American histories we were taught at school dealt with our colonial history, the founding of Jamestown and Plymouth and the settlement and growth of the other colonies. These were likewise settled by British colonists or taken over by them as part of the British colonial empire. In all this phase of our history the role of Michigan was not only backward but seemingly perverse. The first man who had ever seen the Great Lakes was a Frenchman, Champlain. The first man who saw the Michigan shore was the hardest and most intrepid of America's explorers, La Salle. Its first white inhabitants were French missionaries like Marquette, admirable persons in every way, or the French explorers and voyageurs and fur traders who often accompanied or followed them. These voyageurs managed to live on far better terms with the aborigines than did the English colonists and often (O horrors!) took squaws to wife. That is, however, one of the reasons why the English colonies on the seaboard so often still bear nostalgic British names drawn from regions in England, like Plymouth, New York, New Hampshire, or Jamestown from English kings, or queens like Virginia, the Carolinas, Georgia, while the tier of states up and down the Mississippi, like Michigan, Ohio, Illinois, Kentucky, Kansas, etc., kept their Indian names, with the one exception of Louisiana in the far south.

It is the laudable habit of inhabitants of cities or regions to make heroes of their discoverers and first settlers. We in Michigan would have followed our instinct to do this, but were blocked by the American histories we were forced to study. As a result, some of us as schoolboys developed a complex. Our American histories ran somewhat like this. The Genoese sailor, Columbus, aided by a Spanish King and Queen, imagined that he had set out to discover the short cut to the fabulously rich Indies. This was a grievous error. For it was fated in the designs of Providence that he should discover a new continent in order that later British colonists could settle at Jamestown and

Plymouth. American destiny was to be shaped by these English colonists and those who followed them to the Atlantic seaboard. The discovery of Michigan was not an incident in this process. It was one of the mischances of history, an unfortunate accident. For its discoverers were not Englishmen. They could not be celebrated like our Pilgrim Fathers or Colonial Dames or even as Sons of the Revolution. They were Frenchmen who did not share the allegiances of the English colonies. Their relations to them were often not even friendly. They were for the most part hostile. They must have been perverse. That is probably why in Detroit there was no memorial to its discoverer, La Salle.

These French discoverers and settlers had a habit for which they cannot be blamed but which was for American purposes unfortunate. It is true that they often kept the original Indian names—as for all the Great Lakes except Superior. But occasionally they named places they saw or settled in their own language; this was of course a foreign language and sounded outlandish. For French names, many of them, were well chosen, as they usually had to do with the conformation of the place or its natural beauty. So the narrowest part of the Great Lakes they called the strait, Detroit, and this became embedded in our language. The rapids between Lakes Michigan and Huron they called the Sault Ste. Marie. South of Detroit there is a beautiful island of white birches, and this they called Bois Blanc. But already in my time we had made considerable progress in Americanizing such appellations and except on older official maps the Sault Ste. Marie was the Soo and Bois Blanc had become Bob-Blo. If the writers of school histories felt that because of its foreign origins Michigan had not yet been drawn into the main current of American history, this notion may well have been one of the handicaps that made it a backward state.

There may have been other more serious handicaps which a glance at the map will disclose. Looked at from the eastern side, Michigan juts up into Canada like a sore thumb. The whole of its eastern and northern boundary is also our national frontier. A larger proportion of Michigan's boundary borders on foreign territory than that of any other state. In spite of the over-emphasis on our English colonial origins, Canada in 1878 was so decidedly foreign still that the sense of any common interests between Canadians and Americans was at its all-time low. My own town was only forty miles from Canadian soil, and though I knew as a child men of German, Irish, Italian, Polish and Greek origin, it was not until I was thirteen years old that for the first time I met a man who was pointed out to me as a Canuck.

The motto of my native state was bestowed upon it by someone who had the benefits of a classical education and a feeling for the beauties of nature. *Si quaeris peninsulam amoenam circumspice*: If you are seeking a lovely peninsula, look about you. The state deserves its motto. If in its settlement it was slow as compared to its neighbors on the south, no Michigander will admit that this is because it was inherently less lovely, but only because in our earlier history it was less accessible. □

END OF PART II

From the book *The Papers of Christian Gauss*, edited by Katherine Gauss Jackson and Hiram Haydn. Copyright, 1957, by Random House, Inc. Reprinted by permission of Random House, Inc.

Next Month: The conclusion of Gauss's Ann Arbor memoirs is the story of the most exceptional person he ever taught.



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(clockwise from upper left) Grandfather clock - Howard Miller Clock Co., Zeeland. Hot air balloon - Cameron Balloons, Ann Arbor. Cookbook holder - Ann Arbor Plastics, Ann Arbor. Ginseng - Studer's Ginseng Garden, Onsted. Balls - Hoover Universal, Farwell. Hush Puppies shoes - Wolverine World Wide, Rockford. The Oyster Tent, Ann Arbor. (center) Fishing lure - James Heddon's Sons, Dowagiac.

1. Plymouth Reliant K. A Chrysler K Car seating six. Made at the Jefferson Avenue plant in Detroit. \$5,880 base price for the two-door model. Estimated MPG: 25 city, 41 highway.

2. Mercury Lynx. A Ford World Car, seating four. Manufactured in Wayne. Base price: \$5,603 for a two-door. Estimated MPG: 30, highway 44.

3. Oldsmobile Omega. One of G.M.'s X Cars. Seats five. Produced at the Willow Run Plant. \$6,500 base price for the two-door model. Estimated MPG: 23 city, 33 highway.

These three mid-sized compacts with front-wheel drive are examples of the much-publicized cars Detroit is counting on to win back the American auto market in the 1980s. The sizes of cars vary among the makers: G.M.'s X Car is the largest, Ford's World Car the smallest.

All told, the Big Three auto manufacturers produce 26 models of automobiles in Michigan. General Motors has five Michigan assembly plants: Willow Run (Buick Skylark, Chevrolet Citation, Oldsmobile Omega), Detroit (Cadillac), Flint (Buick Century, Electra, Regal, Le Sabre), Lan-

sing (Oldsmobile Cutlass, Supreme, 88, 98), and Pontiac (Pontiac LeMans, Grand Prix). Ford Assembly plants are in Dearborn (Ford Mustang, Mercury Capri), Wayne (Ford Escort, Mercury Lynx), and Wixom (Lincoln Continental and Continental Mark IV). Chrysler has two plants in Detroit, on Jefferson Avenue (Dodge Aries, Plymouth Reliant) and on Lynch Road (Chrysler New Yorker and Newport, Dodge St. Regis, Plymouth Gran Fury). American Motors doesn't manufacture automobiles in Michigan at all.

4. Checker Marathon. Manufactured in Kalamazoo by the Checker Motors Corporation, 2016 N. Pitcher St., Kalamazoo 49007. Base price: \$9,045 for the six-cylinder, 120" wheel base model (MPG: 18.6). \$9,769 for the V-8 with 129" wheel base (MPG 16.5). All cars come with four doors. Many other paint schemes besides taxicab yellow are available.

Checker puts out two advertising brochures. The one for taxicab owners (Checker's main customer) starts out, "Only Checker looks like a taxicab" and goes on to extol its unique advantages, including extras like its Life-Guard partition between

front and rear seats and two auxiliary rear seats that fold down from the back of the front seat, enabling five passengers to be seated in the roomy rear-seat area. Checkers' brochure for the general public alludes to its classic design, which hasn't changed much in 21 years and appeals to the prospective car buyer's sense of individuality. "Being practical is never out of style. It's functional. It's spacious. It's sensible." That's the Checkers pitch.

U-M art history professor David Huntington and his wife, Trudy, drove their Checker car for seven years. "It was a wonderful car," he remembers fondly. "It's the car we'll all remember as *the* family car. It met our needs when we all did things together. [The Huntingtons have three children, all grown; sometimes a fourth child lived with them.] The whole family could get into the car comfortably with Christmas presents and suitcases or with all our camping equipment, and there was always somehow still space. It was a pleasure to drive. It hugged the road beautifully, especially compared with our old Microbus. It was as stable as a Juggernaut [the famous World War One navy ship]. It was rugged, cheap to maintain, made to take neglect and

punishment."

When the Huntingtons' Checker finally succumbed to rust, they considered getting another one, but they were told that Checker was getting out of non-taxicab business. That, however, is not the case. Inquiries should be directed to the Checkers factory (1-616-343-6121). There's also a dealer in Kalamazoo.

5. Gibson Guitars. Made by Gibson, Inc., in Kalamazoo, where Orville Gibson started his one-man shop in 1894. "The guitar of the stars" is how Gibson bills its products today, and theirs is certainly a famous name in the music world. Diverse luminaries who own Gibsons include B. B. King, Peter Frampton, and Bill Monroe. Gibson products are widely available in music stores. Guitars at Grinnell's at Briarwood range from a \$429 bass guitar, a \$499 electric guitar, and a \$695 acoustic up to \$1,019 for a top-of-the-line acoustic. Custom-made guitars can run up to \$11,000. The Gibson factory in Kalamazoo also makes hand-crafted mandolins that run about \$3,000 and banjos.

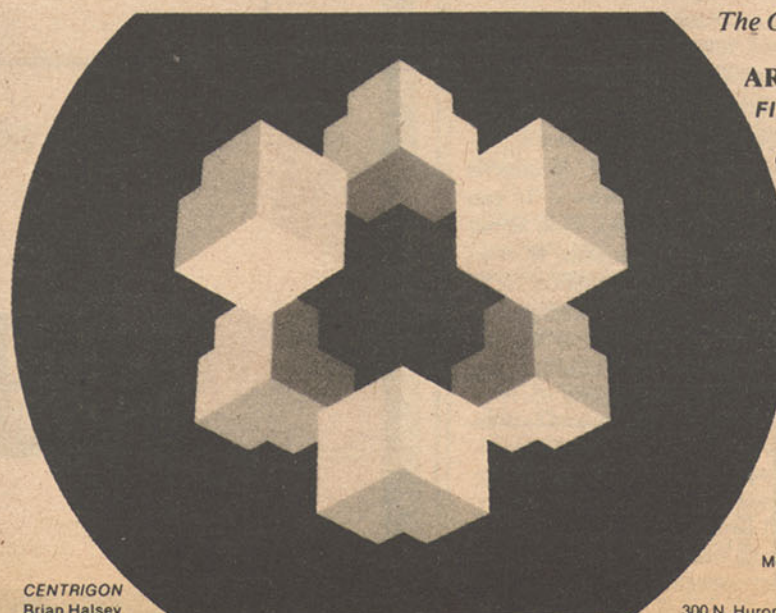
6. Moon Valley Rustic Furniture. A 50-year-old manufacturer of lawn furniture in

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Clarkston, halfway between Pontiac and Flint. "Our furniture is made from cedar which comes from northern Michigan," we were informed by a handwritten note on the back of Moon Valley's illustrated 1980 price list. "It is a very durable and long-lasting wood that is handcrafted into furniture which is lag bolted and dowelled, making it very strong." The settee is \$69, a chair is \$50. A settee-like lawn swing suspended from a freestanding wood frame is \$148, and a classic picnic table with built-in benches runs from \$106 (5 feet) to \$145 (9 feet). All furniture comes finished. Locally available at Cornwell Pool and Patio on Pontiac Trail.

Michigan is the #3 state in wine production, behind California and New York. Most of it comes from Van Buren County in western Michigan, around Paw Paw, which is between Kalamazoo and Benton Harbor. The sandy soils and moderate lake-influenced climate are relatively good for grapes and other fruit. But even that climate presents problems for vintners, according to Karl Johnson, the knowledgeable wine buyer at Wolverine Party & Deli.

The growing season often isn't long enough for grapes, especially red varieties, to ripen fully and achieve the right sugar level to insure optimal fermentation. Nevertheless the quality of Michigan wines is improving as more and more French hybrid grapes are being planted here. They are better adapted to local growing conditions than vinifera grapes of the classic Old World varieties.

Johnson says Michigan's fortified wines, German-style white wines, champagnes, and fruit wines are the best wines the state produces. He recommends:

7. Warner Solera Sherry and Port. Made in Paw Paw by Warner Vineyards, Inc., and priced at under \$5. "Solera" refers to a fractional blending system in which small amounts of wine from all previous vintages

are added before aging for greater smoothness. Some sherry drinkers find Warner's Solera Sherry hard to distinguish from the much more expensive Harvey's Bristol Cream.

8. and 9. Bronte's Demi-Sec and Brut Champagnes. Made in Hartford by the Bronte Champagne and Wines Company. Priced under \$5. The Demi-Sec, a silver medal-winner at the State Fair, is a little sweet. Bronte Brut, a very dry wine, is "always decent," Johnson says.

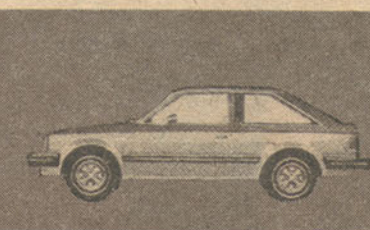
10. Tabor Hill Seval Blanc Ice Wine. From Tabor Hill Vineyard and Winery in Buchanan. About \$15. Ice wine is expensive because it is made of grapes hand selected just after the first frost. This one is "very intense," according to Johnson.

11. Tabor Hill Late Harvest Bunch Select Vidal Riesling 1979. About \$10. "Nice balance. Classy. A good dessert wine," says Johnson. He also considers the regular Vidal Blanc noteworthy.

12. Fenn Valley fruit wines. Made in Fennville by Fenn Valley Vineyards. About \$5. "Fenn Valley is always good," says Johnson. He likes its sweet fruit wines (peach, plum, blueberry, etc.), which are natural—i.e., not artificially sweetened. Also good: the Fenn Valley Vidal Blanc reserve and the Fenn Valley Riesling.

13. Seyval Blanc from Boskydel Vineyard on the Leelanau Peninsula. In the \$4 range. "Rich, spicy, interesting, and smooth." A dryish white wine from French hybrid grapes.

(left to right) Plymouth Reliant SE, Chrysler Corp., Detroit, Mercury Lynx LS-Ford Motor Co. Wayne, Oldsmobile Omega G.M., Willow Run.



Ann Arbor Weather Calendar

1981

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Averages and Extremes

Energy Related Data



Snowfall Data
Averages and Extremes

Temperatures
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14. Leelanau Baco Noir, made by Leelanau Wine Cellars, Ltd., near Traverse City. A dry red wine, rich and smooth, with some fruitiness and an unusual violet-like bouquet.

15. St. Julian Friar's Blanc from the St. Julian Wine Company in Paw Paw. In the \$3 range. Semi-dry.

Michigan's two locally-owned breweries are a study in contrasts as far as size is concerned, but they both produce beers with distinctive flavors, and that's unusual in this age of increasingly homogenized tastes in beer.

16. Frankenmuth beer. (Sometimes also known as Geyer's beer). Brewed by the 17-employee Geyer Brothers Brewing Company in Frankenmuth. Small local breweries, common in Midwestern towns at the turn of the century, are virtually extinct today. Frankenmuth beer comes in light and dark, and in bottles only. The dark beer is especially rich and interesting. It's favored by beer lovers like Ernie Splitt, now well into his eighties, who remembers what real beer was like. Wolverine Party & Deli carries Frankenmuth beer regularly (\$2.88 a six-pack), and it's on tap at the Old German restaurant.

17. Stroh's, Stroh's Lite, and Goebel beer. Brewed by the 1,500-employee Stroh Brewing Company near downtown Detroit. Stroh's is just under \$3 a six-pack, while Goebel is the budget label not originally brewed by Stroh's. Stroh's is a shining example, albeit an unusual one, of a family-owned regional brewery that has held its own and even expanded its territory in the face of fierce competition from national brewers like Anheuser-Busch and Miller's, with huge national advertising budgets.

A hundred years ago most good-sized towns had an organ factory, which may

have made pianos, too. There was widespread demand for their products, much more than today, because musical entertainment at home was so important in the days before radio, TV, and movies. Two old pianomakers have weathered changing times and are still going strong on the shores of Lake Michigan, though both are now divisions of out-of-state conglomerates. Their pianos are in the moderate-price category, running from about \$1,600 to \$2,200, and they are carried at Grinnell's in Briarwood.

18. Story and Clark pianos. Manufactured by the company of the same name in Grand Haven. Now a division of Norlin Industries, it was established in 1857. A special Story & Clark feature is its laminated sounding board known for its durability.

19. Everett console pianos. Made by the Everett Piano Company in South Haven (Established in 1883 and now a division of Yamaha International). Everett's solid spruce sound board has a good reputation, according to Alex Pauwels. Grinnell's Briarwood manager. He also recommends Everett's *Buyer's Guide for Professional Quality Pianos* (free at Grinnell's) as a good unbiased tool to help people select the piano that's right for them.

20. The Oyster Tent (\$395). Designed and manufactured in Ann Arbor by Bob Ferguson. This two-person car-top tent is "a whole new camping idea," Ferguson says, "designed to rid you of the nuisance of pitching a tent with ropes and poles, and the discomfort of sleeping on the ground. It will also ease the worry of finding a suitable campsite at a late hour." The tent and foam pad fold into a protective shell only 6" thick, so it doesn't increase the car's wind resistance very much. When the shell is opened, the tent unfolds automatically and



A selection of noteworthy Michigan wines and beers: Frankenmuth Bavarian beer, Boskydel Seyval Blanc, Warners' Solera Cream Sherry, Stroh's beer, Tabor Hill 1979 Vidal Blanc, Late Harvest Bunch Select Wine, Bronte Champagne.

erects itself without poles, stakes, or ropes. To inquire, call 995-5111 or write Oyster Tent, 221 Felch, Ann Arbor 48103.

The Michigan recording industry is a mere shadow of its former self since Motown left Detroit for the West Coast. Still, any good record store should have a fair number of locally-produced recordings by popular local and regional performers. Here's a representative selection from Schoolkids' Records and the Liberty Music Shop.

21. Blue Velvet, "A Mighty Horse of Steel" (Old Homestead Records, Brighton. \$7.98 list). A nationally-known label specializing in very traditional bluegrass, Old Homestead lists over a hundred titles in its catalog, including many releases of classic

bluegrass records. Its catalog is probably the most extensive of any Michigan record label today.

22. Steve Nardella, "It's All Rock & Roll." (Blind Pig Records, Ann Arbor). A mix of solid rock, rockabilly, and rhythm and blues from a popular Ann Arbor performer, long familiar with the now-disbanded Silvertones. Blind Pig Records has six/or so releases, mostly blues and rock; they are now distributed more widely by Flying Fish Records. Founder Jerry Del Guidice was a co-founder of the Blind Pig Cafe and still books its entertainment.

23. Pat's People with Al Purcell, "Some Say the Devil's Dead." (K&R Recording, Southfield). Irish traditional music by a group of recent young Irish emigrants.



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Some Made-in-Michigan records.

24. Detroit Defaces the Eighties (Tremor Records, Detroit). The first LP by this Detroit rock label. Features a medley of bands including Cynecyde, The Ivories, and The Cubes.

25. 45 rpm records by various local New Wave bands. \$1.49-\$1.79. Self-produced 45s by local bands have become something of a phenomenon over the past two or three years. The discs give some extra local exposure. Record stores carry them on consignment. Groups with 45s out include Destroy All Monsters (3), Guitar Wolf, The Mutants (2), Ragnar Kvaran, The Hoi-Polloi, R.U.R., and Cult Heroes.

26. The Gemini, "Songs from the Heartland." (\$5.99.) Folk songs and original compositions sung by twins Laszlo and

Sandor Slomovits, who play their unusual assortment of instruments (from violins to pennywhistles) at The Ark and elsewhere. Other albums in a folkish vein by local groups include ones by Footloose, Mustard's Retreat, and the RFD Boys. (The latter, though a steady seller, has recently not been available.)

27. Wendell Harrison, "Dreams of a Love Supreme." (Wenh Records and Tapes, Detroit). Original and other compositions by the versatile Detroit saxophonist who is frequently heard here at The Blind Pig. Includes "Belle Isle," a piece by Andrew Gibson.

In classical and band music and various other non-rock categories, the Liberty Music Shop has dozens of locally-produced

recordings of Ann Arbor performers. Asked to pick the store's four steadiest sellers, manager Tom Allen chose the following:

28. U-M Marching Band, "Halftime Classics." (U-M School of Music Productions, \$6.98 list.) All the favorites, beginning with the "M" Fanfare and The Victors. This record makes a good gift for foreign visitors who want to take back something typical of Ann Arbor.

29. U-M Jazz Repertory Ensemble, James Dapogny, leader, "Chicago in the 1920s: Jazz and Hot Dance Music." (U-M School of Music production, \$6.98 list.) One of many recordings produced by the U-M School of Music. Others cover most of the school's leading performing groups; all are carried by Liberty Music.

30. Ann Arbor Cantata Singers, Bradley Bloom, conductor, "Festival Christmas" (\$6.98 list). Christmas choral music by Brahms, Praetorius, Vaughn Williams, and others. Thomas Strode, organist. The 50-voice Ann Arbor Cantata Singers perform in concert in Ann Arbor churches.

31. Henry Aldridge on the Barton Theatre Organ, "Intermission at the Michigan Theater" (Musica Liberata, \$6.98 list). Popular favorites from "Laura," "That's Entertainment," "Begin the Beguine." Played on the 13-rank Michigan Theater organ, lovingly restored by the Ann Arbor chapter of the Motor City Theater Organ Society.

32. Whirlpool washer (\$380). Manufactured in Benton Harbor by the Whirlpool Corporation, which began there in 1911 as the Upton Machine Company and is headquartered there today. Whirlpool now makes ranges, ovens, exhaust hoods, dishwashers, and air conditioners as well as



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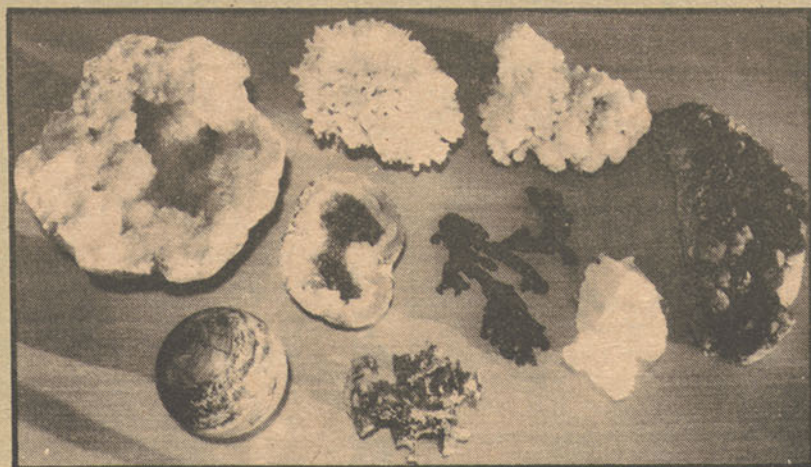
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washers. Only the washers are made in Michigan. \$380 buys a middle-priced washer at Big George, one that has a built-in automatic lint filter and dispensers for bleach and fabric softeners.

Until 1947 Whirlpool washers were sold only under private labels, mainly Sears' Kenmore brand. In that year marketing began under the Whirlpool brand, though the company still continues to supply Sears. In the early 50s the market for home appliances "exploded," according to the Whirlpool corporate history. Apparently buoyed by success, the firm embarked on a series of acquisitions and mergers that turned it into the diversified appliance company it is today, with annual sales of over \$2 billion.

33. Cameron hot air balloon. Made by the Cameron Balloons U.S. in Ann Arbor, which is the American licensee for balloons designed and manufactured in England by Don Cameron. The lowest-price balloon (about \$9,300) is a single-person, one-burner, stripped-down model. The most expensive (\$26,000) will carry four people for a full day. A solar heater assists its two burners to give it tremendous range. Balloons can be ordered in combinations of 13 colors and in horizontal or vertical stripes. The balloons are made by two full-time workers in the basement of Bruce and Tucker Comstock, balloon enthusiasts and company owners. Both the Comstocks work in computer-related jobs at the U-M; Bruce is a four-time winner of the U.S. National Balloon Competition. He also holds the world's record for a nonstop flight: 24 hours and 8 minutes.

The Cameron Balloon Company made five balloons in Ann Arbor last year. (Materials are cheaper and better here, and now labor costs less here than in England.) Cameron Balloons also makes the wicker

baskets (in a garage in Chelsea), trains balloonists, and maintains and repairs balloons.

To get a taste of ballooning, you could rent one for a ride (\$200) from Hell Creek Ranch in Pinckney or by contacting Jeff Van Alstine or Ed Batson in Ann Arbor. To inquire about buying a Cameron balloon, call 769-3668. It takes a romantic individual to get involved in ballooning, according to Tucker Comstock. She says, "All balloonists have one thing in common—they are entranced with freedom. They like to use nature, not motors. You can't really steer a balloon."

34. Rattle-Sonic R fishing lure (\$2.60). Manufactured by James Heddon's Sons in Dowagiac, in the extreme southwest corner of the state. Established in 1898, Heddon is now a division of Victor Comptometer. It bills itself as "No. 1 in lures," and it also makes fly rods.

Heddon is no quaint little family business. It employs 150. Its 1981 press kit contains a catalog of extremely sophisticated designs with beautiful four-color reproductions of the lures (which come in 118 color combinations) and with diagrams showing how to fish with each lure. The '81 catalog boasts 7 new colors and 8 new lures, including the new Rattle Sonic R. The original Sonic R was "the first sinking lure to utilize sound underwater because of its exclusive resonator fin," according to Heddon publicity. The Rattle Sonic's twist: "an exciting new rattle chamber that transmits BIG sounds. BIG sensations. Little shots [of pellets] create a wider vibration range that's deadly on bass, walleye, pickerel, muskie, and trout." Heddon's flyrods include an exclusive Magnesium glass rod ("As light as graphite. Stronger than fiberglass.") and various special-purpose rods. The Heddon

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Some Michigan magazines (clockwise from left): Michigan Natural Resources Magazine, Michigan Out of Doors, Eberly's Michigan Journal, Monthly Detroit, The Michigan Fisherman, Creem, Michigan History.

catalog may be obtained from the Heddon factory outlet, the Dowagiac Tackle Box, Box 60, Dowagiac 49047 (616-782-8060). The Tackle Box will do business by mail.

A visit to Community Newcenter, which carries more magazines than anyplace else in town, came up with these published-in-Michigan periodicals, all of which offer subscriptions.

35. Creem. (187 S. Woodward, Birmingham 48011. Published monthly. \$1.25 single copy, \$12/year. Subscription includes free Creem T-shirt.) Billed as "America's only Rock 'n' Roll magazine, Creem is Detroit's alternative to Rolling Stone's intellectual brand of rock journalism. The copy for Creem's own subscription ad in a recent issue should give pro-

spective readers a good idea of Creem's editorial stance: "Get off! Living on this strife-torn globe, you know that each one of us needs one thing; a way to Get Off! GET OFF ON CREEM. Every month Creem delivers pages exploding with all the color, craziness, and 96-decibel contaminations that rock dreams are made of. So whaddaya waiting for?"

36. Eberly's Michigan Journal. (CME Publishing, 430 N. Harrison, East Lansing 48823. Published 6 times a year. \$1.50/single issue, \$8/year.) A one-woman production by Carole Eberly, who also writes and publishes cookbooks. A recent issue included articles on Michigan's wine-tasting rooms, on how to buy hot tubs, and on apples in Traverse City. Regular departments

cover great Michigan cooks, Michigan writers, and craftspeople and small businesspeople.

37. The Michigan Fisherman. (1430 E. Michigan Ave., Lansing, 48912. Published 6 times a year. \$1.50/issue, \$7/year.) "An outdoor publication in the old mode," according to editor-publisher Jim Martinsen. "A how-to book of outdoor adventure." Martinsen started the magazine after he wrote an article on Michigan fishing and a reader encouraged him to start a fisherman's magazine. In fact, the reader became his partner in the venture but pulled out just after the first issue, leaving Martinsen holding the bag. His wife stuck by him and brought in the bread while the magazine was getting started, and now, after two and a half years, Martinsen thinks the publication is on its way. He uses freelance writers who belong to the Michigan Outdoor Writers Association and tries to make sure they're really familiar with the area they're covering and not merely completing an assigned story. The writers check the lakes themselves (they all fish, of course) and talk with local fishermen, then compile maps with the fishing hot spots for major state lakes. Lest fishermen be confused by the variety of Great Lakes outdoors magazines, Martinsen points out that his is "the only all-fishing, all Michigan outdoor publication with the name Michigan on the cover that is actually published in Michigan."

38. Michigan History. (Department of State, Lansing 48918. Published six times a year. \$2/copy, \$7.95/year.) Richly illustrated with photos and drawings. Sample articles from Nov./Dec.: three pieces on Great Lakes shipwrecks, recipes for a Michigan Christmas, a Michigan soldier's account of the Civil War, photographs of the Saginaw lumber boom. Departments



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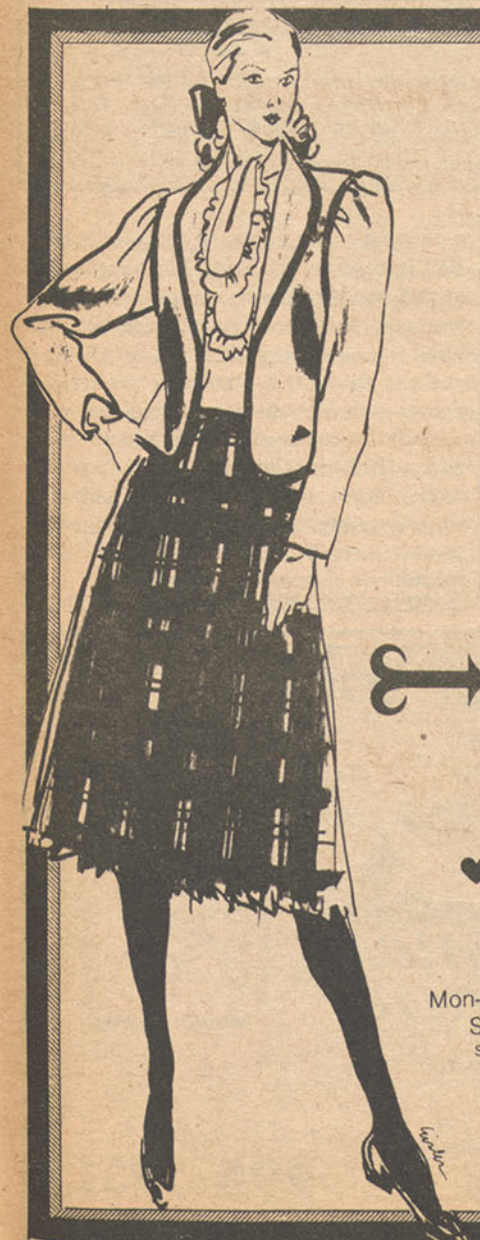
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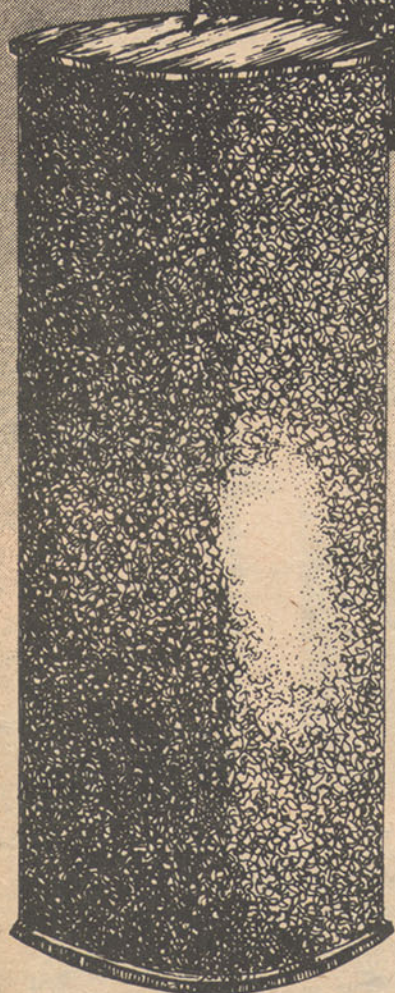
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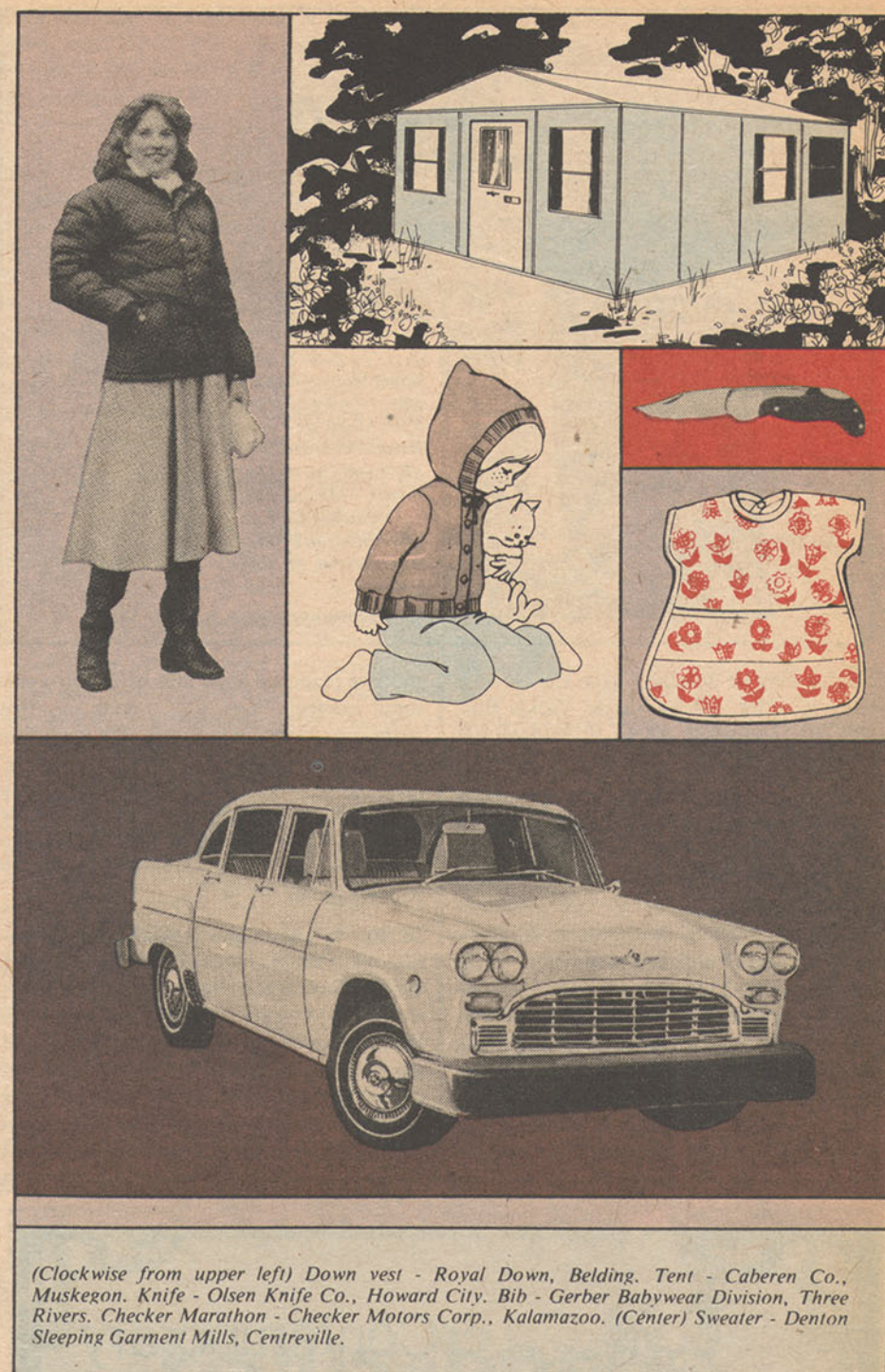
39. Michigan Natural Resources Magazine. (Published six times a year by Natural Resources, Box 30034, Lansing 48909. \$1.95/issue, \$7.97/year.) This unusually well designed outdoor magazine has stunning color reproduction capabilities that make its photos and illustrations a treat to look at. The September-October issue featured illustrated articles on waterfowl art, flying squirrels, a Michigan landscape painter, and a builder of Viking-style boats, in addition to a very complete and useful illustrated guide to Michigan lumber and sawmills.

40. Michigan Out-of-Doors. (Published monthly by the Michigan Wildlife Foundation and the Michigan United Conservation Clubs, 2101 Wood St., Lansing 48909. \$1.25/issue, \$9/year.) A newsy publication mainly about hunting, fishing, and related political and conservation issues. Many departments and notes augmented the nine how-to features in the November issue.

41. Monthly Detroit. (Published monthly by Detroit Magazine, 1404 Commonwealth Building, 719 Griswold, Detroit 48226. \$1.50/issue, \$14/year.) Slick, lifestyle-oriented city magazine with provocative features and many arts-and-leisure departments. Opinionated, informative.

42. Michigan Quarterly Review. (Published three times a year by The University of Michigan, 3032 Rackham Bldg., Ann Arbor 48109. \$2.50/issue, \$7/double issue, \$9/year.) No longer a literary review but a journal of poetry, fiction, and informed opinion on a broad range of topics. Arthur Miller and Joyce Carol Oates are contributing editors; upcoming issues feature economist Paul McCracken, art historian and philosopher Rudolf Arnheim, and Henry Miller. New subscriptions include the 1980 double issue (350 pages, illustrated; \$7 on newsstands in December). Its subject: "The Automobile and American Culture." It's a mix of scholarly articles and popular reminiscence about the car and how it has affected individuals and American society in general. David Lewis, U-M professor of business history and old car buff and writer, edited the issue. The *Review* is available at Community News Center on South U. only, and at Borders, Logos, the Michigan League, Paideia, and the U. Cellar.

43. Chicory. Grown in Michigan, packaged by White Coffee Company of New York. Sells for \$1.49 a pound at the Big Ten Party Store. Michigan is the number one U.S. producer of chicory, which is the ground and roasted root of endive, a relative of lettuce. Chicory is more favored as a beverage ingredient in the South; coffee and chicory is a traditional New Orleans drink. Roasted



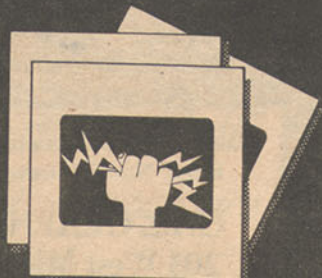
(Clockwise from upper left) Down vest - Royal Down, Belding. Tent - Caberen Co., Muskegon. Knife - Olsen Knife Co., Howard City. Bib - Gerber Babywear Division, Three Rivers. Checker Marathon - Checker Motors Corp., Kalamazoo. (Center) Sweater - Denton Sleeping Garment Mills, Centreville.

chicory is added to coffee beans in varying proportions (sometimes 1:1, sometimes one part chicory to three parts coffee) to stretch the more expensive coffee and also to mellow the bitter coffee taste.

44. Clear lucite cookbook holder made in Ann Arbor by Ann Arbor Plastics, 2285 S. State, and marketed under the Sebree name. Suggested retail price \$9. Available at Kitchenport, Crown House of Gifts, and at the company showroom on South State. Ann Arbor Plastics founder John Koh is a research engineer who has been involved

with plastics for about 30 years with IBM, Bell Telephone, and Ford. Five years ago he established this firm to manufacture housewares suitable for gift items. He felt there were few such manufacturers in Michigan and the area was a promising market. His items are simple and cleanly designed, occasionally betraying a tasteful Oriental influence. (Koh is Chinese.) The cookbook holder holds the book upright and open while covering the pages with clear lucite to protect them from spattering. Other items include an ingenious "soggy-free" soap

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dish; towel and toilet paper holders; clipboards, key tags, salad tongs, and picture frames; and numerous display items for stores.

45. Gato drum. Made in Kalamazoo by HK Enterprises. Available at the Ann Arbor Music Mart on State Street in three sizes, \$45, \$55, and \$65. This tuned drum, derived from an African log drum, is a redwood box with mahogany tone bars at the top which are hit with a rubber-tipped mallet. It's popular among jazz musicians and some rock groups, including Santana.

46. Brunswick bowling balls. Manufactured in Muskegon by the 1,100-employee Brunswick Corporation, which goes back to 1845. Available at Meijer's Thrifty Acres for \$26.88 in plastic or rubber.

47. Hush Puppies shoes. Made by Wolverine World Wide in Rockford, just north of Grand Rapids. Rockford (1970 pop. 3,376) is the birthplace and world headquarters of Wolverine World Wide, which makes shoes, primarily of pigskin. Wolverine developed the process that made mass production of pigskin shoes possible. It now has annual sales of \$170 million and employs 5,200 at its six U.S. plants, which produce the vast majority of the Hush Puppies sold in the U.S. Models shown were made in Rockford and are available at Dietzel's (\$32 men's, \$28 women's).

Hush Puppies actually have their antecedents in Ann Arbor, where G. A. Krause learned the leather and shoe business in his father Henry's tannery, shoe store, and boot factory. (The tannery, the earliest of the family businesses, was on Second Street just north of William as early as 1850.) G. A. Krause went off on his own, and in 1883 he and his uncle started dealing in leather in Grand Rapids. 20 years later the firm built a shoe factory in Rockford. Innovative use of unconventional materials was a trademark of "Wolverine" brand shoes early on. First the firm developed a method of tanning long-wearing horsehide to make it comfortable to wear. In the 1930s meat-packing houses started pre-packing bacon without the rind, thus making a lot of bacon rinds available for other purposes. The Wolverine Tannery developed a triple tanning process for producing suede pigskin work gloves from bacon rinds. At the same time, it became clear that supplies of horsehide would continue to dwindle as tractors replaced horses. So Wolverine began looking for other inexpensive shoe materials and eventually turned its attention to developing a method for using *unsmoked* pigskins as well as leftover smoked bacon rinds. (Unlike many animal skins, skins of freshly slaughtered pigs do not come off easily. The old process of removing the skins from the meat destroyed them in the process.)

The Wolverine Tannery invested seven years and millions of dollars in developing a machine that would fit into meat-packing plants' production systems and economically produce pigskin usable as shoe leather. Such shoes were first sold in 1957, and in 1958 the firm began an all-out marketing campaign under the Hush Puppies name. Pigskin shoes were quite comfortable because the tiny bristle holes allowed the leather to breathe more than other leathers.

Wolverine World Wide has grown in sales and profits for five consecutive years in a time when imported shoes have continued to increase their share of the American market. The firm attributes its success to four things: the increasingly favorable position of pigskin vis-a-vis cowhide, which costs more and is in shorter supply; the firm's emphasis on branded Hush Puppies footwear rather than on selling under other firms' names; its mostly U.S. production, with advantages in delivery times and quality control; and its increasing emphasis on casual styling geared to increasing emphasis on casual lifestyles around the world. There are now over 80 franchised Hush Puppies specialty stores, including Dietzel's on Main Street, where nearly the full-line of Hush Puppies is available.

48. Molded-seam polyurethane softball. Manufactured by Hoover-Universal's Chemical Specialties Division in Farwell, north of Mt. Pleasant, and developed at the division's urethane research lab here in Ann Arbor, headed by Tom Jones. This polyurethane ball is made all in one piece, so there's no cover to come off. But for all intents and purposes it looks and feels like a regular leather softball, except for a telltale seam. Attempts to produce such balls have been made before, but the Hoover people feel this much-improved regulation ball is so good it may catch on for use in games as well as in the pitching machines it was initially designed for. Hoover makes an all-polyurethane baseball, too, and both balls also come in soft versions for children's play. The regular softball is being marketed under various names. One Hoover customer plans to call it "The Forever Ball." It will probably cost somewhat less than a conventional softball, too. Currently Hoover's balls can be ordered from Wolverine Sports, Box 1941, 745 State Circle, Ann Arbor 48106. Cost: \$3.49 for the regulation hard softball, \$3.29 for the limited flight soft softball.

49. Royal Down jacket and vest. Made by Royal Down in Belding, east of Grand Rapids. At Moe Sport Shop the poplin "Superjacket" with 9 ounces of down is \$80 (an excellent price for a down jacket, according to Moe owner Bud Van de Wege). The poplin vest is \$47.50. Camper's

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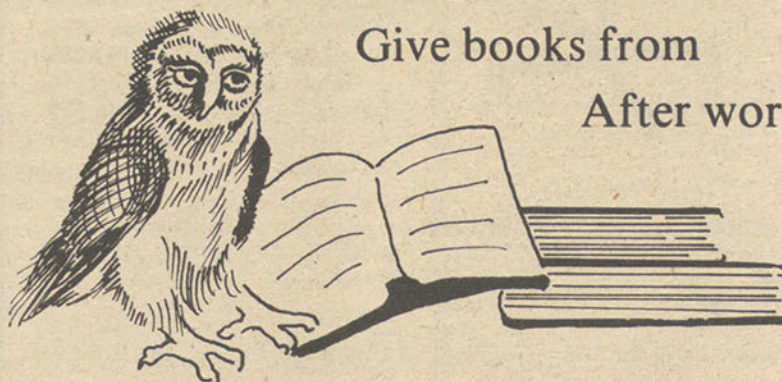
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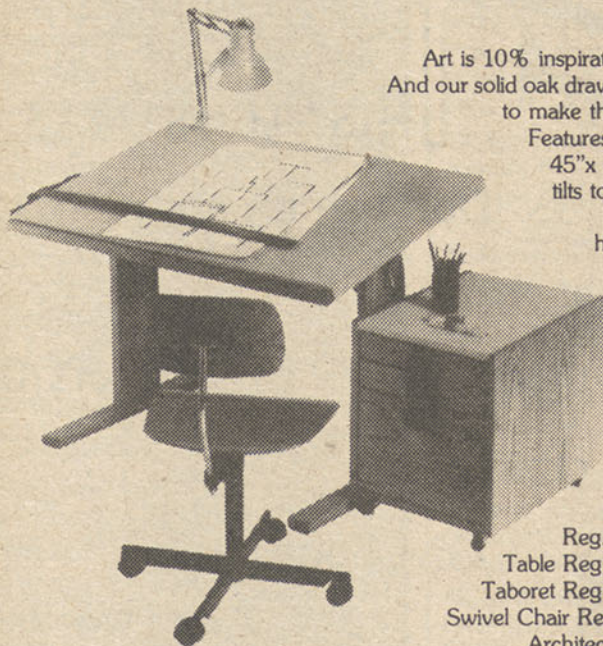
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50 Olsen hand-crafted hunting knives.

Made in Howard City (1970 pop. 1,060) by the Olsen Knife Company. Howard City is about halfway between Grand Rapids and Mount Pleasant. "The Olsen Knife Company was started in a basement by my Mother and Father," writes Lee Olsen, president of the 150-employee company which has just recovered from a disastrous fire in spring, 1979. Olsen makes hunting knives (folding and sheath knives), throwing knives, and fish knives. A popular model is the "Lil Brassy" folding hunter,

also suitable for use as a pocket knife. The suggested retail price for the 2 3/4" knife is \$20 with a rosewood handle, \$22 in bone. It's available at Meijer's Thrifty Acres. "Ladies love 'em, too," adds Lee Olsen.

51. Heath redwood bird feeders from Heath Manufacturing Company, Coopersville (between Grand Rapids and Grand Haven). 35 employees of this family-owned company make \$3.7 million worth of bird feeders and accessories a year. Hertler's carries much of their line, including a \$17 feeder with glass feed compartment and holders for two suet cakes.

52. Gerber vinyl bibs and vinyl pants. Made in Three Oaks (south of Benton Harbor) by the 250-employee Gerber Babywear division, which was the first non-food division of Gerber Products. Gerber is the leading baby food producer in the U.S., with annual sales of about half a billion dollars a year. Gerber's world headquarters is in Fremont, Michigan, about 35 miles northwest of Grand Rapids. The one-time Fremont Canning Company got into the baby food business in 1928, after Dan Gerber's wife complained about the nuisance of mashing peas for the baby and suggested that the family canning factory put out a line of strained vegetables for babies, too—a first in American food history. Available in most stores catering to infants.

53. Bean bag game and tumbling mats. Made in Ann Arbor at School-Tech, Inc., which also goes under the name of Wolverine Sports. (School-Tech's president and a major investor is U-M Athletic Director Don Canham.) It sells a very wide range of athletic equipment and educational items (telescopes, anatomical models of teeth and eyes, lab and experiment kits, etc., etc.) through catalogs to schools and to indi-



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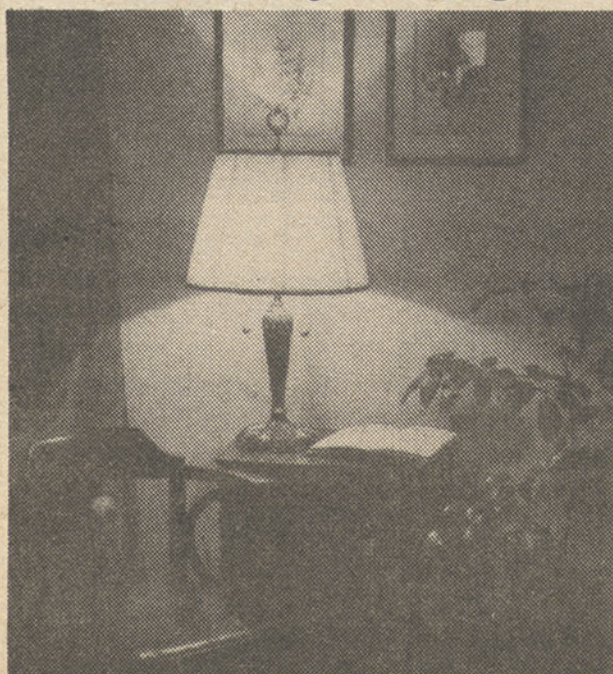
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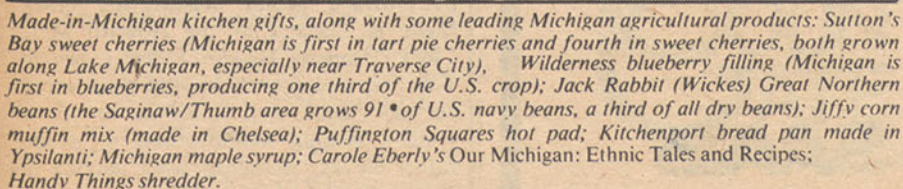
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54. Cutting block. Manufactured in Petoskey by Michigan Maple Block (est. 1887). The 12" x 18" block, over 1" thick, is available at Hertler's for \$20. Hertler's also carries larger chopping blocks from this firm.

57. Maple syrup. 85,000 gallons of maple

59. Dr. Denton's children's sweaters. Made in Centreville (about 25 miles west of Coldwater) at the Denton Sleeping Garment Mills. This former woolen mill is the original home of the famous Dr. Denton's sleepers, which have been made in Mississippi since the Dr. Denton firm was purchased by another company. The varied Dr. Denton line of orlon sweaters for infants, toddlers, and older children is still made in Centreville, however. Locally it is sold at Meijer's Thrifty Acres. The factory outlet on North Clark Street holds its annual sweater sale (which offers adult sportswear as well as all Dr. Denton items) through



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60. Ginseng. Michigan is said to be the top domestic producer of ginseng. (Most ginseng sold in the U.S. comes from the Far East, however.) Ginseng is held in high esteem by the Chinese as a nervous system tonic and a glandular toner, and also as an aphrodisiac. Whatever its long-term properties, ginseng definitely produces an energizing short-term effect without being harsh to the stomach, as coffee is. The root (which takes five to seven years to mature) is either ground and ingested or an extract is made from it. 30 eight-gram ginseng capsules from Studer's Ginseng Gardens in Onsted (in the Irish Hills) cost \$6.40 at Applerose.

61. Howard Miller grandfather clock. Made in Zeeland by the Howard Miller Clock Company, Howard Miller, president. This firm makes every kind of clock except cuckoo clocks, and it claims to be the world's leading manufacturer of grandfather clocks. Its lavish color catalog includes sleek brass contemporary clocks, antique reproductions of classic American Regulators and ornate 18th century Dutch and French clocks, alarm clocks, mantel clocks, even a World Time Clock (a map showing the correct time in 70 key cities around the world). All the wooden clocks and the contemporary non-wood wall clocks are made in the 400-employee Zeeland factory. According to company representative Julie Armstrong, the Zeeland area has the country's largest concentration of clock manufacturers. (Colonial Manufacturing and Sly Furniture also make clocks there.) Clock-making is a spinoff from the long-established furniture industry in nearby Grand Rapids, which attracted skilled woodworkers to the area. Ann Arbor stores carrying Howard Miller clocks include Murphy's Landing, Theis Jewelers, and Wildwood (all at Briarwood), Clocks and Restorations, Urban Jewelers, and Jacobson's. The Montague grandfather clock shown here has a list price of \$1,440. Not available til March.

Though no major national publisher is located in Michigan, there are a number of regional and special-interest publishers. Furthermore, Ann Arbor is a center of book manufacturers in the small-to-medium-run class, with no less than six. Here's a selection of books with a regional slant, all at Borders and Ulrich's unless otherwise noted. (Many titles are available elsewhere in town as well.)

Two interesting and broadly inclusive books on Michigan history are

62. Michigan: A History of the Wolverine State, original edition by Willis F. Dunbar, revised by George S. May. 1980. William B. Eerdmans Publishing, Grand Rapids. 729 pp. plus appendices and index; \$24.95. Dunbar's original book was good; this is an improvement, with more on black history, labor, and Indians. Increased twentieth-century material has been reworked into a flowing narrative to appeal to the general reader who wants to know more about Michigan.

63. A Michigan Reader: 1865 to the Present, edited by Robert Warner (until recently with the Michigan Historical Collections) and C. Warren Vanderhill. 1974. Eerdmans, Grand Rapids. 319 pp. Paperback. \$4.95. Readings and reminiscences on an interesting variety of subjects, including auto strikes, WWJ radio station, a day on a 19th century farm, the city of Flint, the Ku Klux Klan in Michigan, Interlochen, and the Lansing boyhood of Malcolm X—all introduced by Bruce Catton's essay "The Real Michigan."

Three books for tourists:

64. The Great Lakes Guidebook: Lake

Huron and Eastern Lake Michigan, by Detroit News travel writer George Cantor. 1979. The University of Michigan Press. 184 pp. Paperback. \$5.95. Narrative, sketches and things to see and do, along the Great Lakes shores. These books approach the old W.P.A. Writers' Project guides in scope and intelligence. Also available: *Lakes Erie and Ontario*. Forthcoming: *Western Lake Michigan and Lake Superior*.

65. **Historic Michigan Travel Guide**, edited by Thomas L. Jones and Mary Steffek Blaske. Published by the Historical Society of Michigan. 78 pp. in paperback; \$2.95 at Borders. A useful annotated listing of 168 museums and 43 historic restaurants, hotels, and country inns. Compact size fits in glove compartment or pocket.

66. **Adventurous Eating in Michigan** by Marjorie and Duke Winters. The Beach Tree Press, Holt. 1980. 255 pp. in paperback. \$5.95 at Borders. Appreciative but no puffy reviews and descriptions of 101 selected Michigan restaurants with recipes from each one. Collected by a M.S.U. geography professor and his wife on their travels in the state on business and pleasure.

For people who like the outdoors:

67. **Edible Wild Plants of the Great Lakes Region** by Ellen Elliot Weatherbee and James Garnett Bruce. 68 pp. \$4.95 at Borders. (\$5.65 by mail from Ellen Weatherbee, Box 8253, Ann Arbor 48107.) Descriptions and recipes for 44 edible wild plants. Ample black-and-white photographs illustrate many aspects and variations of each plant. Weatherbee is well known for her classes at the Matthaei Botanical Gardens on foraging for wild plants.

68. **Michigan Trees Worth Knowing** by Norman Smith, published by the Michigan Department of Natural Resources and the Hillsdale Educational Press. 88 pp., large format. \$5.50 at Ulrich's. Illustrations (many in color) and descriptions of Michigan trees, intended for the general reader.

69. **Michigan Cross-Country Skiing Atlas** by Dennis R. Hansen. 1977. 129 pp. Paperback. \$4.95 at Wilderness Outfitters. Maps, (no descriptions) of 87 public and private ski trails in the state.

70. **Michigan Hiking Opportunities: (1979, published by Michigan Natural Resources Magazine.)** 64 pp. Paperback. \$4.95 at Wilderness Outfitters. Maps (and occasional descriptions) of 63 trails in parks and recreation areas.

71. **Michigan Map Skills and Information Workbook** by Paul McCreary. 1978. Hillsdale Educational Publishers. 32 pp. Large format. \$3.95 at Borders. Sections of Michigan highway maps with workbook-type questions and blanks to teach kids how to use maps. Could be an entertaining pre-trip project to train young front-seat navigators.

72. **Atlas of Michigan** edited by Lawrence M. Sommers, chairman of the M.S.U. geography department. 1977. M.S.U. Press. 231 pp. Large-format hardcover. \$27.50. Attractively designed, with color maps, charts, and illustrations covering a vast number of topics from habitats of selected Michigan wildlife, weather, soils and glaciation to politics, health and mortality, recreation, commerce, and industry.

If your favorite product isn't listed, write us about it—Ann Arbor Observer, 206 S. Main, Ann Arbor 48104. Re: "Made in Michigan." Limitations of time and space have necessarily caused many omissions. Maybe we'll make "Made in Michigan" into a paperback book for Michiganders who want to know more about their state's diverse products. Suggestions should be for consumer products only, and they must be manufactured in Michigan. Perishables may be included. So may products of firms with out-of-state ownership.

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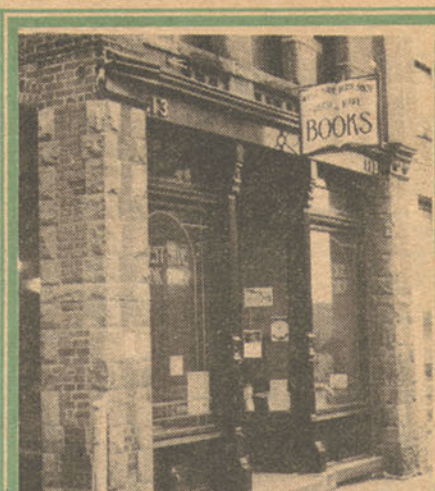
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EMERGENCY MEALS

Jeff Rauch's philosophy of leftovers:

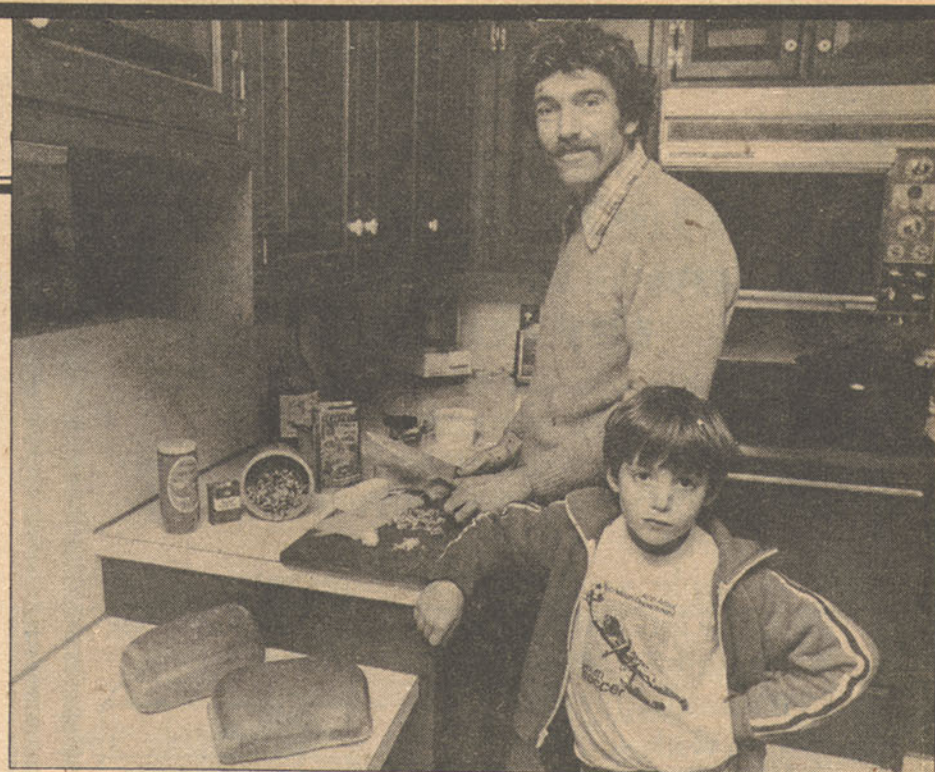
1. All inhabited kitchens can produce ingredients for a meal.
2. Anything is better with onions, garlic, and cheese.

Meet Jeffrey Rauch, U-M mathematics professor, virtuoso improviser on the theme of leftovers, and emergency meal expert par excellence. "There's *always* something in the house you can make a good quick meal out of," he says. "Unless the refrigerator is brand new, there's *something* in it." Jeff's mind is not cluttered with rigid recipes, so he is not deterred by thoughts of what ingredients he hasn't got on hand. He operates entirely in the realm of the possible, based on two fundamental assumptions: there is no such thing as an empty refrigerator; and no cupboard is ever truly bare.

"It's really a matter of strategy," he says. "I create meals in three great categories: soups, stews, and pasta. I call a thing soup if it's more liquid than solid. I call it stew if it's full of solids and a spoon can stand up in it. Pasta is pasta. My chief weapons are leftovers, little dabs of this and that. I make two soups—beige and red. Beige soup is based on canned chicken broth or any other light-colored canned soup which in the end may get five cans of water added to it. All those delectable chunks of leftover poultry and little heaps

of vegetables and cold potatoes in the refrigerator will add flavor, and I'll throw in herbs, onion, and garlic, and sprinkle in cheese, all to good effect. The trick is to stir-fry all the solids before they go into the soup—or stew. Red soup (or stew) is exactly like beige, only it's based on canned tomato sauce. Kroger-brand tomato sauce is perfectly O.K. Stir-fry the solids, add liquid, simmer briefly, taste for seasoning, and there you are. The stir-fried mixture makes a good omelet filling, too. That makes a fourth great category. I insure that my mixtures have character by always including crunchy vegetables, barely cooked. There's *always* something crunchy in the crisper compartment. If I find broccoli, I'm especially pleased.

"My most spectacularly good emergency meal is my Insti-pasta. It is done, sauce and all, in the time it takes to boil water plus the less than ten minutes it takes to cook the pasta. Cooking the pasta to exactly the right point is essential. Here's a foolproof trick to test its doneness. Keep fishing out strands of it and bite them through. While they're still underdone you will see a white core in the middle of the strand. The instant



Jeffrey Rauch and son Matthew.

that white core disappears, your pasta is done. Anyway, when the water comes to a boil, put in your pasta and turn your attention to the sauce. Saute some finely chopped garlic and onions in olive oil, throw in some walnuts—they're very good in this, or little frozen shrimp, or chopped canned clams, or crumbled Italian sausage, and plenty of basil. The basil is absolutely essential! Cook these things together about three minutes. Drain the pasta and toss it with some butter. I like butter and olive oil used together. Pour the olive oil sauce over it and pass grated Parmesan cheese.

"A green salad goes with this, of course. Fresh fruit salad makes a dessert, particularly if you dress it up with a sprinkling of granola, a few nuts and a blob of sour cream. I need an appreciative audience to do my best work. My wife Geraldine and son Matthew, who's seven, love my emergency meals. Matthew is a tremendous eater and a pleasure to cook for. The beauty of these meals is that they're never twice exactly the same. The critical philosophy is this: There's *always* something in the house to make a good meal of."

—Annette Churchill

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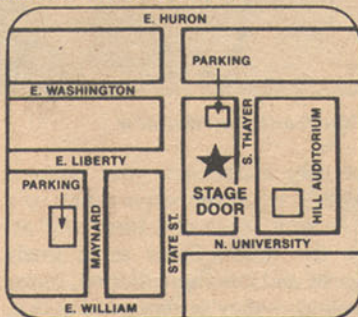
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CALENDAR

A selection of Ann Arbor events by our staff and contributors, with separate listings for exhibits and for music at local night spots.

TO PUBLICIZE EVENTS IN THE CALENDAR

Mail press releases to Perri Knize, Calendar Editor, ANN ARBOR OBSERVER, 206 S. Main, Ann Arbor, Michigan 48104. PLEASE do not phone in information. With few exceptions, events must be within Ann Arbor. Always include the address and telephone of a contact person. The calendar is published a month ahead; notices for January events, for example, must arrive in December. All material received by the 15th of December will be used as space permits; material submitted later may not get in.

MUSIC AT NIGHT SPOTS

by Lee Berry

These bookings came from information available at press time. Last minute changes are always possible, so to be certain who will be playing, it's advisable to call ahead.

THE ARK, 1421 Hill, 761-1451.

The best place in the state to catch folk music and its related genres. A living-room atmosphere with hot popcorn and coffee provided. DEC. 3: **Hoot Night**. Open mike for aspiring and established performers alike. DEC. 5-7: **Connie Huber**. Original singer-songwriter from our own backyard. Soft-rock to jazzier compositions. Familiar to many who've caught her at the Black Sheep Tavern in Manchester. DEC. 5-7: **Jim Post**. Contemporary singer-songwriter. Folk, gospel and humorous songs. An excellent entertainer who's very popular on college campuses throughout the country. DEC. 6: **Gemini** in an afternoon Children's Concert. See Events. DEC. 11-13: **Ceildh**. An Irish word meaning "song swap" or "music party." That's exactly what's planned. Singer **Michael Cooney**, balladeer **Barry O'Neill** and humorist **Art Thieme** exchange and create songs together in what sounds like a wonderful evening. Audience also invited to take part. DEC. 14-31: Closed.

AURA INN, 11275 Pleasant Lake Rd., 428-7993.

DEC. 5-6: **Mike Katon Band**. First-rate boogie rock & roll with the accent on J. Geils and Rolling Stones. Katon has just about become the Aura's house band. DEC. 12-13: **Sailcatz**. Tough young rock & roll band that's steeped heavily in the blues. Little Feat to Allman Brothers to Kingbees. DEC. 19-20: **Fulcrum**. Rock & roll. New band from Chelsea area. DEC. 26-27: **The Strangers**. Rowdy, reckless rock & roll fronted by vocalist/guitarist Tana Dean. DEC. 31: **Mike Katon Band**. See above.

BIMBO'S, 114 E. Washington, 665-3231.

EVERY FRI. & SAT.: **The Gaslighters**. Old-fashioned Dixieland band.

BLACK JACK TAVERN, 3600 Plymouth, 769-9400.

Located inside Win Schulers, at the Marriott Inn, the Black Jack features acoustic piano soloists during happy hour Wed.-Fri. Late night entertainment consists of guitar duos performing soft-rock/easy-listening material Wed.-Sat. DEC. 3-6, 10-13: **Woodgrain**. DEC. 17-20, 26-27, 30-31: **Doubletake**.

THE BLIND PIG, 208 S. First, 996-8555.

DEC. 4: **Betsy King & the Michael Grace Trio**. DEC. 5-6: **Dick Siegel & the Ministers of Melody**. Primarily known for his irresistibly danceable swing/blues tunes, Dick has introduced some new songs lately with more of a rock & roll treatment. DEC. 11: **Ragnar Kvaran Group**. An unusual booking for the Pig. The Kvarans play their own original brand of thoughtful, New Wavish rock. Planning a second trip to the Big Apple in February. DEC. 12-13: **Steve Nardella Band**. See Star Bar. DEC. 18: **Trees**. Folk-flavored rock group characterized by sweet, two-part female vocal harmonies. DEC. 19-20: **Don Tapert & the Second Avenue Band**. This band appears in an all-new version in its first Ann Arbor appearance. Don's talent and taste in musicians are enough to assure that it'll be top-flight, mellow, rock & roll. DEC. 26-27: Closed. DEC. 31: **Progressive Blues Band**. The Detroit-based group features the "Motor City Hit Man," Willie D. Warren, as well as *Detroit News* reporter Lowell Cauffiel on lead guitars.

BUTCH CASSIDY'S, 3250 Washtenaw, 971-1100.

Currently closed for remodeling. No information available at press time as to their future schedule or even the musical direction the club will take.

COUNT OF ANTIPASTO, 1140 S. University, 668-8411.

Live music on weekends and Tuesdays. No dancing. No cover charge either, although drink prices are adjusted to compensate the musicians. DEC. 2: **Eclipse Jazz Jam Session**. The jam offers an opportunity for area musicians to interact with one another outside their normal working units. Good listening for non-musicians as well. Held every other Tuesday. DEC. 5-6: **Sailcatz**. See Aura Inn. DEC. 12-13: **The Urbations**. Self-described as "New Wave R & B," the 8-piece group is liable to play just about anything. No reason for alarm, though—it's all wholesome rock & roll with a dose of tongue-in-cheek corniness. DEC. 16: **Eclipse Jam Session**. See above. DEC. 19-20: **Blue Front Persuaders**. Six-pieces of boogie/rhythm & blues that gets better with every gig. As an example of their outrageousness, saxophonist Chuck Tysklin trimmed his beard and moustache between sets one evening so that he sported a different face for each set, winding up clean-shaven by the end of the night. DEC. 31: **Semblance**. Popular combination of instrumental jazz-funk and vocal pop-jazz. Highlighted by riveting interplay between guitarist David Mason, saxophonist Dana Gross and pianist Claudia Miller.

DEL RIO, 122 W. Washington, 761-2530.

EVERY SUNDAY: Dinnertime "Sunday Jazz" at the Del is an Ann Arbor institution. Always swings; get there early. 5:30-8:30 p.m.

THE EARLE, 121 W. Washington, 994-0211.

Live jazz trios Tues.-Sat. First sets are generally of a laid-back, "cocktail" nature, with the more challenging music in the later sets. EVERY TUESDAY THRU THURSDAY: **Ron Brooks Trio**. With Larry Bell on drums and Kevin O'Connell on piano. Top-notch. DEC. 5-6: **Misbehavin'**. Swing vocals from the Forties. DEC. 12-13: **Gary Haverkate Trio**. With Dan Kolton on bass, Danny Spencer on drums, McCoy Tynesque piano. DEC. 19-20: **Howard White Trio**. Jazzzy, but also full of Caribbean influences. With Andy Sacks on piano and Dave Koether on drums. DEC. 26-27: **Joe Summers Trio**. With Howard Ferguson on drums and David Thomas on bass.

THE HABITAT, 3050 Jackson, 665-3636.

Solo piano music is featured during Mon.-Fri. Happy Hour in Weber's lounge. EVERY TUES.-SAT: **Pegasus**. Soft-rock trio.



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Wed.	Thurs.	Fri.	Sat.
3 Betsy King & Michael Grace Trio \$2.00	4 Dick Siegel \$2.00	5	6
10 Ragnar Kvaran \$2.00	11 Steve Nardella \$2.50	12	13
17 Trees \$2.00	18 Tappert & the 2nd Avenue Band \$2.00	19	20
24	25	26	27
31 New Year's Eve Party with Progressive Blues Band CLOSED	CLOSED	Progressive Blues Band \$2.00	

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CALENDAR /continued

HARDY'S, 100 S. Fourth, 769-9500.

Entertainment on weekends only in this little pub inside the Ann Arbor Inn. Generally, soft-rock duos and middle-of-the-road music. **DEC. 5-6: Bizer Bros.** Remainder unavailable.

KING'S ARMS, 118 E. Washington, 663-9757.

A small pub adjacent to Bimbo's. Features light rock to easy listening solos and duos. **DEC. 3-6, 10-13 & 17-20: Mark Mouldrup.** **DEC. 26-27, 31: Mark Northey.**

MOUNTAIN JACK'S, 300 S. Maple, 665-1133.

Live music Tuesday thru Saturday nights. Groups are commonly booked for a month or more at a time. **EVERY THURSDAY THRU SATURDAY: Riders & Miller.** Country-rock to easy listening trio.

PRETZEL BELL, 120 E. Liberty, 761-1470.

EVERY FRIDAY & SATURDAY: RFD Boys. Ann Arbor's beloved bluegrass veterans have been packing 'em in at the Pretzel Bell since before anyone can remember.

RICK'S AMERICAN CAFE, 611 Church, 996-2747.

Live music and dancing Monday thru Saturday nights. **DEC. 1: Steve Nardella Band.** See Star Bar. **DEC. 2: Duke Tumatoo & the All-Star Frogs.** With a new LP about to be released by Blind Pig Records, the Duke is widely regarded as the #1 party band in the Midwest. Sizzling guitar blues & rock. **DEC. 3: The Feelers.** A young band from E. Lansing who recently were guests on WCBN's "Studio Live" program. Doublefisted rock & roll. **DEC. 4: Rockabilly Cats.** Fifties rockabilly from downriver Detroit. Still a bit timid, but isn't that authentic? **DEC. 5-6: Emerald City.** The latest band in town to turn to the bluesy sound of the Hammond organ, now right up front with Sam Clark's always amazing guitar screams. Material centers around the classics of the late Sixties and early Seventies. Sly & the Family Stone, Bob Seger System, even Hendrix. **DEC. 7: Pontiac Pete & the Bonneville's.** Down-home country rockabilly underscored by the band's fine new pedal-steel guitar player. **DEC. 8: Blue Front Persuaders.** See Count of Antipasto. **DEC. 9: Reggae Dance Party.** The latest & the greatest in reggae and ska recordings. Spun by WCBN disc jockeys Brian Tomic and Michael Kremen. **DEC. 10: Jimmy Johnson Blues Band.** See Events. **DEC. 11: To be announced.** **DEC. 12-13: Blue Front Persuaders.** See Count of Antipasto. **DEC. 15: Cosmic Cowboys.** A successful, if somewhat odd, mixture of Rolling Stones-rowdy rock & roll and hard-edged electric country & western. **DEC. 16: Big Fun.** Jazzy, rock-influenced dance music by a new band with the best name we've heard in a while. **DEC. 17-18: Sailcatz.** See Aura Inn. **DEC. 19-20: Dick Siegel & the Ministers of Melody.** See Blind Pig. **DEC. 22-23: To be announced.** **DEC. 24-25: Closed.** **DEC. 26-27: Steve Nardella Band.** See Star Bar. **DEC. 31: Blue Front Persuaders plus Special Guests.**

SECOND CHANCE, 516 E. Liberty, 994-5350.

Ann Arbor's premier rock & roll club. Live music and dancing seven nights a week. Featuring, for the most part, Top-40 cover bands. **DEC. 1: Mike Katon Band.** See Aura Inn. **DEC. 2-7: Villain.** **DEC. 8-9: To be announced.** **DEC. 10-14: Mariner.** **DEC. 15: Destroy All Monsters.** Co-led by ex-Stooges guitarist Ron Asheton and vocalist/songwriter Niagra, the Monsters play rock & roll with a ferocity and drive (and volume) unknown to most bands. Music to break down definitions of what music is. **DEC. 16-21: Mugsy.** **DEC. 22: The Heartbreakers.** Newly reformed with ex-N.Y. Doll Johnny Thunders. Also featuring the Sillies. **DEC. 23, 26-30: Giveaway.** Formerly Magazine. **DEC. 31: Dr. Bop & the Headliners.**

THE STAR BAR, 109 N. Main, 769-0109.

With flyers around town exclaiming, "Here to stay," one gets the impression that the Star's date with the wrecker's ball has been again delayed. Nevertheless, no details are available regarding upcoming bookings. Tentative for **New Year's Eve: Steve Nardella Band.** Roots rock & roll by the band that does it best. Gave the Kingbees some lessons in rockabilly when the L.A. band visited and jammed with them at Rick's in September.



The Ragnar Kvaran Group Thurs., Dec. 11 at the Blind Pig.

EVENTS

★ denotes no admission charged.

Film Location Abbreviations

AH-A—Angell Hall, Auditorium A. **MLB3[4]**—Modern Languages Building, Washington at Ingalls, Auditorium 3 or 4. **MT**—Michigan Theater, Liberty at Maynard. **Nat. Sci.**—Natural Sciences Building, North University across from Ingalls. **Old A&D**—Lorch Hall (Old Architecture Building at Tappan and Monroe). **Rm 100 HH**—Room 100 Hutchins Hall, Law School, State and Monroe.

Film Societies Abbreviations

AAFC—Ann Arbor Film Cooperative. **CG**—Cinema Guild. **C2**—Cinema 2. **GAR**—Gargoyle. **MCTF**—Michigan Community Theater Foundation. **MED**—Mediatrics. **ACTION**—Alternative Action Film Series.

Film Societies Ticket Information

Ann Arbor Film Cooperative—\$2 single features, \$3 double features. Monday night is 2-for-1 night: two persons get in for the price of one. 769-7787. **Cinema Guild**—\$2. Monday is 2-for-1 night. 764-0147. **Cinema II**—\$2. 665-4626. **Gargoyle**—\$1.50 or \$2. See listings. 764-1817. **Michigan Community Theater Foundation**—single ticket at the door \$2 per person or \$1 per student, senior citizen and MCTF member. Series ticket (23 movies) \$20 per person. \$12 per student, senior citizen and MCTF member. 668-8480. **Mediatrics**—\$2. 763-1107.

Occasionally a film is free. Check listings.

1 MONDAY

★ Poetry Reading: Colette Inez

The award-winning poet, author of "The Woman Who Loved Worms" and "Alive and Taking Names," reads from her work. 4 p.m., Rackham Amphitheater. Free.

Women's Studies Films

Golden Oldies: "Sex Role Socialization." 7 p.m., MLB-3. Free.

★ "Chiropractic and the Maintenance of Health: Westside Chiropractic Center

7:30 p.m., Westside Chiropractic Health Center, 111 N. First. Free Refreshments. 994-5966. (Event repeated each Monday evening.)

FILMS

AASP. Physicist Michio Kaku's presentation on nuclear power and how it relates to other facets of society. 7:30 p.m. Free. **CG.** "Los Olvidados" (Luis Bunuel, 1950). Masterpiece about a Mexico City boys' gang won the Cannes prize. Spanish with subtitles. Old A&D, 7 & 9 p.m. **MCTF.** "At the Circus," 1939. Marx Brothers. Mich., 3, 4:30, 6, 7:30 p.m. **AAFC.** "Head Over Heels" (Joan Micklin Silver, 1979). Mary Beth Hurt, John Heard. AH-A, 7 p.m. "Sitting Ducks" (Henry Jaglom, 1980). Ann Arbor premiere of one of the funniest caper films ever. 35 mm. AH-A, 9 p.m.



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December 18-20
League Ballroom

Feast on a sumptuous buffet while strolling carolers sing your favorite carols. After dining, the Christmas story will be told in the beautiful verse of the medieval dramatic pageants.

Reservations are required. Call 665-0038 or write, Arbocoll Theatrics, 425 E. Washington #207, Ann Arbor, Michigan, 48104.

Theatre de la Jeune Lune



CELEBRATE

"A French Christmas"

ONE PERFORMANCE
ONLY
Thursday-Dec.11-7pm
Power Center

Professional Theatre Program
Ticket Office Michigan League
M-F, 10-1 & 2-5
Adults \$8 Children \$4
Phone (313) 764-0450

2 TUESDAY

★ "Pandering for 'Romeo and Juliet'"

Lecture by Peter Ferran of the U-M Department of Theatre and Drama and the Residential College. Ferran discusses often-ignored themes in the play, to be performed Dec. 3-7 (see listing).
4:10-5:30 p.m., 200 Lane Hall, State at Washington. Free.

U-M Women's Basketball vs. Windsor
7 p.m., Crisler Arena. \$1, 764-0244.

Israeli Chassidic Festival, 1980

A community-wide Chanukah celebration, featuring song, dance, and music from Israel performed by top Israeli stars.
7:30 p.m., Rackham Auditorium. Tickets: \$6 (students, \$4) at Hillel, 1429 Hill St. Sponsor: \$15, 663-3836.

FILMS

AAFC. "Smile" (Michael Ritchie, 1975). Bruce Dern, Barbara Feldon. AH-A, 7 p.m. **"The Candidate"** (Michael Ritchie, 1972). Robert Redford. AH-A, 9 p.m. **MCTF. "At the Circus,"** 1939. Marx Brothers. Mich., 3, 4:30, 6, 7:30 p.m. **CG. "The Seventh Seal"** (Ingmar Bergman, 1956). Max Von Sydow, Bibi Andersson. Swedish with subtitles. Old A&D, 7 & 9:05 p.m.

3 WEDNESDAY

★ Food Processor Demonstration: Kitchen Port
Emphasis is on holiday foods.
11 a.m.-1 p.m., 415 N. Fifth Ave. in Kerrytown.

★ Christmas Auction: Ann Arbor Jaycee Women
Handcrafted decorative gifts, baked goods, and homemade wines.
7:30 p.m., Georgetown Country Club.

★ Introductory Book Reviews: Eckankar
"Letters to Gail" and "Dialogues with the Master" by Paul Twitchell. Held the first three Wednesdays of this month.
7:30 p.m., Ann Arbor Eck Center, 302 E. Liberty at Fifth Ave. 994-0766. Free.

★ Introduction to Rebirthing: Michigan Rebirthers Assoc.
Rebirthing is a breathing therapy used to ease emotional stress.
7:30-9 p.m., 627 Center Dr. (two blocks west of Maple and Dexter Rd. intersection). 426-4773 or 665-8410. Free.

The Allman Brothers Band with Special Guests, The Outlaws

Among the most musically mature rock bands in their heyday (1971-75) the Allmans have undergone incredibly little development in the ensuing years. Having virtually invented Southern boogie-rock, the band was beset by a pair of tragedies in 1972-3 which robbed them of their lead guitarist, Duane Allman, and their bassist, Berry Oakley, both top-grade players and central to the band's sound. Gregg Allman's subsequent departure from the band and his entanglement with TV personality Cher further eroded the group's credibility. The newly reformed Allman Brothers do have a slightly modified updated direction. And Dickie Betts' guitar work remains sterling. Nevertheless, odds are that the highlights of this show will be the Allman Brothers classics of ten years ago.

8 p.m. Crisler Arena. Tickets at the Michigan Union Box Office and all Hudson's & CTC outlets. 763-2072.

★ Arts Choral: U-M School of Music
Mozart's "Regina Coeli," Vaughan Williams' "Hodie," and Viek's "Magnificat." Lawrence Marsh, conductor.
8 p.m., Hill Auditorium. Free.

"Romeo and Juliet": Guest Artist Series, U-M Department of Theatre and Drama
Featuring Claribel Baird, actress, director, and teacher, as Juliet's bawdy, high-spirited nurse.
8 p.m., Power Center. Tickets: \$3.50-\$5 at Michigan League Box Office, 764-0450.

FILMS

C2. Experimental animation by Harry Smith. MLB-3, 7 & 9 p.m. **CG. "Double Indemnity"** (Billy Wilder, 1944). Barbara Stanwyck, Fred MacMurray, Edward G. Robinson. Screenplay by Wilder and Raymond Chandler. Old A&D, 7 & 9 p.m. **AAFC. "Camelot"** (Joshua Logan, 1967). Richard Harris, Vanessa Redgrave. Mich., 4 & 8 p.m.



UNIVERSITY MUSICAL SOCIETY

December Calendar

Handel's Messiah Fri., Sat., Sun. Dec. 5, 6, 7

One of Ann Arbor's most cherished traditions is the University Choral Union's performance of "The Messiah." Once again, under the direction of Donald Bryant, the 300-voice Choral Union and soloists present Handel's great oratorio to begin a joyous Christmas season. Soloists are Elizabeth Parcells, soprano; Victoria Grof, contralto; Leonard Johnson, tenor; Edward Pierson, bass; Bejun Mehta, boy soprano. Fri. and Sat. at 8:30; Sun. at 2:30.

Hill Auditorium

For their Christmas 1980 recital program in Ann Arbor, these eight remarkably well-trained and versatile singers will present traditional carols, old favorites like Irving Berlin's "White Christmas" and new arrangements of some popular Jerome Kern and Cole Porter music, as well as works by Scarlatti, Debussy, Rimsky-Korsakov, Benjamin Britten, their unique singing of music by Bach, and their own version of Mozart's "Ein Kleine Nachtmusik." Friday, 8:00.

Power Center

New Swingle Singers Friday, Dec. 12

One of the most persistently admired, beloved and influential musicians in the world, Rudolf Serkin has received critical praise for his solo recitals and his performances with the world's greatest orchestras. His recital this season will be the eighteenth time Musical Society concertgoers will have the special opportunity to hear "this titan among pianists." Monday, 8:30.

Hill Auditorium

Rudolf Serkin Pianist Monday, Dec. 15

A delightful and memorable Christmas ritual for Ann Arbor families and for all who love beautiful music, shimmering costumes and graceful dancing. The Pittsburgh Ballet Theatre presents the wonderment of Christmas seen through the eyes of a little girl, Clara. Four performances of this favorite to the (taped) music of Tchaikovsky. Thurs., Fri. at 8:00; Sat. at 3:00 and 8:00.

Power Center

Tchaikovsky's "Nutcracker" Ballet Thurs.-Sat. Dec. 18, 19, 20

Gift Certificates for concerts available.

Hill Auditorium, Power Center and Rackham Auditorium are on the main campus of The University of Michigan. Ample concert parking.

Tickets at Burton Tower, Ann Arbor, Mich. 48109
Weekdays 9-4:30, Sat 9-12. Phone (313) 665-3717



CLASSIC FILM THEATRE
AT THE MICHIGAN

Wednesday Dec 3rd - 4 & 8

CAMELOT

(Joshua Logan, 1967)
starring RICHARD HARRIS
& VANESSA REDGRAVE
Winner of 3
Academy Awards

Thursday Dec 4th - 4, 7 & 9

REBEL WITHOUT A CAUSE

(Nicholas Ray, 1955)
starring JAMES DEAN
The film that rocketed
James Dean into the
realm of myth.

Tuesday Dec 9th - 4, 7 & 9

DAY
FOR NIGHT
(Francois Truffaut, 1973)
FRANCOIS TRUFFAUT
The film Truffaut was
born to direct. Winner
of 8 awards including
Best Foreign Film.

Thursday Dec 11th - 4 & 8

GONE WITH
THE WIND
(Victor Fleming, 1939)
starring CLARK GABLE &
VIVIAN LEIGH
The American
Film Classic

Thursday Dec 18th
4, 7 & 9:30

ON THE
WATERFRONT
(Elia Kazan 1954)

Winner of 7
Academy Awards
Starring
Marlon Brando
& Eva Marie Saint

Saturday Dec 20th - 4, 7 & 9

THE
GRADUATE
(Mike Nichols, 1967)
starring DUSTIN HOFFMAN
Academy Award Winner

603 E. Liberty

Dance Theatre 2

a modern dance
repertory company
in residence at
Dance Theatre Studio

concerts at Dance Theatre
Studio:

December 5, 6, 1980
February 27, 28, 1981

concert at Michigan
Theatre:

April 3, 4, 1981

Information: 995-4242
1-5 weekdays

Dance
Theatre
Studio

711 N. University
Ann Arbor

• new classes beginning
January 12, 1981

• separate classes for:
children: ballet, creative movement
adults: ballet, modern, jazz

CALENDAR /continued

4 THURSDAY

Tasters' Fair Luncheon:

Greek Ladies' Philoptochos Society

Luncheon fare and baked goods taken entirely from recipes in the society's new cookbook, "St. Nicholas Kouzina." Demonstration on how to use filo (Greek paper thin pastry sheets) and a raffle for a Cuisinart Food Processor.

11 a.m.-2 p.m., St. Nicholas Church, 414 N. Main. Tickets \$3.50 (includes lunch) at the church office or at the door. 769-2945, 996-4797.

★ Great Lakes Regional Poetry Series

at Guild House

Poetry readings by Kees Snoek and Dudley Randall.

7:30 p.m., Guild House, 802 Monroe. Refreshments available. 662-5189. Free.

"Flat Five Trio" and "Valerie Pinkston": Soundstage Coffee House

8 p.m.-midnight, University Club, Michigan Union. Tickets at the door: \$.75 students, \$1 others.

"Hello Dolly": Soph Show

8 p.m., Lydia Mendelssohn Theatre. Tickets \$4, \$4.50 at Michigan Union Ticket Central.

"Romeo and Juliet": Guest Artist Series, U-M Department of Theatre and Drama

See 3 Wednesday, 8 p.m.

FILMS

GAR. "The Graduate" (Mike Nichols, 1967). Dustin Hoffman. Rm. 100 HH, 7 & 9 p.m. AAFC. "Rebel Without a Cause" (Nicholas Ray, 1955). James Dean, Natalie Wood, Sal Mineo, Jim Backus. Mich., 4, 7, & 9 p.m. "The Touch" (Ingmar Bergman, 1971). Elliot Gould, Bibi Andersson, Max Von Sydow. AH-A, 7 & 9 p.m. CG. "In Cold Blood" (Richard Brooks, 1967). Adapted from Truman Capote's best-selling novel about two killers. Filmed in the Kansas town where the crime was actually committed. Old A&D, 7 & 9:30 p.m. MED. "Coal Miner's Daughter" (Michael Apted, 1980). Sissy Spacek, Tommy Lee Jones. Nat. Sci., 7 & 9:30 p.m. PIRGIM. "Guess Who's Coming to Breakfast" and "Bottle Babies." Mich. Union conference room 5. 7:30 p.m. Free.

5 FRIDAY

★ Holiday Craft Sale:

Seventh-Day Adventist Church School

Craft items, Christmas decorations, plants, and baked goods. Vegetarian luncheon 11 a.m.-1 p.m. Free blood pressure clinic all day.

9 a.m.-3 p.m., Seventh-Day Adventist School gymnasium, 2796 Packard.

"Personal Stress Management":

Spectrum Psychological Services Winter Symposium

Therapist, trainer, and consultant Sher Wendt's workshop acquaints participants with their personal stress levels and teaches them how to reduce stress in daily life.

9 a.m.-5 p.m. First day of a three-day workshop. \$35/one day, \$65/two days, \$90/three days. 6869 Marshall Rd., Dexter. To register, call 426-2334.

"Winnie-the-Pooh": Pint-Size Productions

U-M student children's theatre.

1 p.m., Kuenzel Rm., Michigan Union. Tickets \$1.50 children, \$2 adults at Ticket Central in the Union.

★ Flute Choir Concert: Flute Guild of Ann Arbor

6:30 p.m., Briarwood stage area. Free. 764-1375.

Special International Buffet:

Washtenaw Community College

Culinary Arts students present a wide variety of appetizers, entrees, and desserts, including Brazilian Almond Soup, Roquefort Cheese Mousse, roast leg of lamb, Hawaiian spareribs. Proceeds defray costs and help students participate in a national food conference in the spring.

6-8 p.m., WCC dining room. Tickets \$9.50 can be reserved in advance. 973-3584.

Family Square Dance Workshop:

AA Recreation Department

For adults and children, led by popular veteran callers Shorty and Dorothy Hoffmeyer. No

experience necessary.

7-9 p.m., Forsythe Intermediate School, 1655 Newport Rd., 994-2326. \$2 adults, \$1 for young people through high school.



Family Square Dance
Workshop Fri., Dec. 5
at Forsythe.

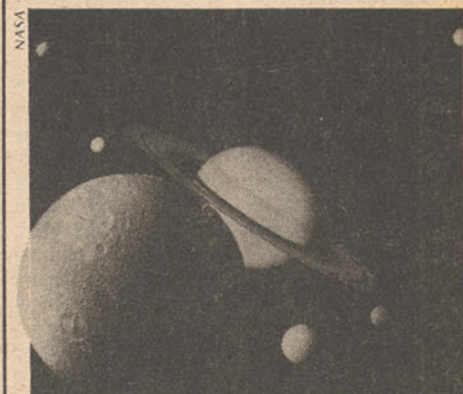
★ AstroFest Program 93: Voyager 1's Revelations of Saturn's Moons

Imagine a world with seas of liquid nitrogen and continents of frozen gasoline. Imagine a world made of ice which is harder than rock at temperatures of 300 degrees below zero, whose surface bears a crater six miles deep from an impact that should have shattered it to pieces. Imagine two worlds that likely are shattered fragments of a single original one, which for billions of years have shared orbits so nearly identical that every few years they should collide—yet manage to avoid doing so by performing, over and over again, an intricate gravitational dance, just before the moment of collision, in which they interchange orbits with each other.

These are real places, not inventions of the fevered brain of some science-fiction writer. They're moons of Saturn. One of them is bigger than two planets, and others are not only new worlds but members of an entire new class of worlds never before seen. They were revealed, in just a few hours each, last month by the powerful telescopic cameras of Voyager 1. Eight entire worlds were disclosed by this incredible robot Columbus, and three more were discovered at least as dots of light. I was fortunate enough to be at Jet Propulsion Laboratory in California, where the Voyagers are flown, watching the amazing pictures come in and sharing the discoveries with the scientists who were making them. Now I'd like to share them with you, in a detailed but completely nontechnical presentation, heavily illustrated with slides, movies, and computer animation.

—Jim Loudon

7:30 p.m., Modern Languages Bldg., Auditorium 3. Free.



AstroFest Program 93: Voyager 1's Revelations of Saturn's Moons Fri., Dec. 5 at Modern Languages Bldg. Artist's montage of photos taken by Voyager 1: Dione in the foreground, Saturn rising behind, Tethys and Mimas to lower right, Titan upper right, and Encelades and Rhea to the left.

Vaudeville '80 Christmas Program

Featuring Newton Bates at the organ; the Livingston County Midlake Chorus performing barbershop harmonies; Brian Connelly, jazz pianist; and the musical film "Maytime" (1937), with Jeanette McDonald and Nelson Eddy at their most winning.

7:30 p.m. Michigan Theatre. Tickets \$4 (\$3.50 for students and seniors). 668-8480.

★ "Introduction to Myomassology":

Wholistic Health Council Lecture Series

Cynthia Raczo demonstrates some basic techniques of myomassology (therapeutic muscle massage for tension and stress relief).

7:30 p.m., Wesley Foundation Lounge, 602 E. Huron at State. Herb tea at 7 p.m. 663-2583. Free.

U-M Ice Hockey vs. N. Dakota

7:30 p.m., Yost Ice Arena. \$3-\$3.50, \$2 with U-M ID. 764-0244.

DECEMBER AT NIELSEN'S

Greenhouse OPEN HOUSE

December 6 (8:30 - 5:00)
December 7 (10:00 - 5:00)
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10,000 Poinsettia Plants to choose from,
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Sundays Dec. 14 & 21 from 10:00 - 2:00

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Sat. 8:30 - 4:00 Sun. 10:30 - Noon

at Briarwood 769-6361

Open during Mall hours.

"Hints for Handling the Holidays":

Ann Arbor Area Resolve

Ann Arbor Area Resolve provides information, referral, and support for people with reproductive problems. This month a discussion of some ways of coping with the trying holiday season.

7:30 p.m., Ann Arbor Public Library, 343 S. Fifth Ave.

"Romeo and Juliet": Guest Artist Series,

U-M Department of Theatre and Drama

See 3 Wednesday, 8 p.m.

"Hello Dolly": Soph Show

See 4 Thursday, 8 p.m.

Handel's "Messiah": University Musical Society

The event that traditionally marks the beginning of the Christmas season for thousands of concert-goers. Stand up and sing for the "Hallelujah" chorus. Soloists are Elizabeth Parcells, soprano; Victoria Grof, contralto; and Leonard Johnson, tenor. Conducted by Donald Bryant.

8:30 p.m., Hill Auditorium. \$2-\$7. 665-3717.

Advanced Graduate Student Choreography: U-M Dance Department

Graduate students in music composition have collaborated with grad student choreographers to produce new musical scores expressly for this concert.

8 p.m., Dance Building Studio Theater D, 1310 N. University Ct. (behind CCRB). \$2 at the door. Seating limited.

"The Guardsman": Pioneer High School Theatre Guild

Ferenc Molnar's comedy, set in turn-of-the-century Vienna, is directed by Civic Theatre veteran director Burnette Staebler in the Guild's guest director program. The Theatre Guild is the largest club at Pioneer, and its student members do all the work in putting on five shows a year.

8 p.m., Pioneer High School Little Theatre. Tickets \$2.50 (students \$1.50) at the door. 994-2120.

Chamber Series Concert #2: Dance Theatre 2

Concert of dance and music features Dance Theatre 2 Director Christopher Watson's "Spare Time" with music by local composer Mark Sullivan; the premiere of a work by Denise Tazzioli; a solo work performed by Watson; and "Short Threads," choreographed by Kathleen Smith.

8 p.m., Dance Theatre Studio, 711 N. University. Tickets \$3.50 in advance only at Michigan Theatre Box Office. 995-4242.

FILMS

AAFC. "The Tall Blonde Man with One Black Shoe" (Yves Robert, 1975). Cynical French comedy, with subtitles. MLB-4, 7 & 10:30 p.m. "The Shameless Old Lady" (Rene Allio, 1964). Madame Berlioz shocks her offspring by going out on her own after the death of her husband. French, with subtitles. ACTION. "The Last Waltz" (Martin Scorsese, 1978). Records The Band's farewell concert in San Francisco. Guest stars Eric Clapton, Van Morrison, Bob Dylan, Neil Young. Nat. Sci., 7 & 9:20 p.m. CG. "Beat the Devil" (John Huston, 1953). Humphrey Bogart, Gina Lollobrigida, Peter Lorre, Jennifer Jones. Truman Capote's screenplay burlesques Huston's "Maltese Falcon" and "Across the Pacific." Short: Woody Woodpecker in "Knock Knock." Old A&D, 7 & 9 p.m. C2. "New York, New York" (Martin Scorsese, 1977). Robert DeNiro, Liza Minnelli. AH-A, 7 & 9:40 p.m.

6 SATURDAY

*** Bazaar: Colonial Square Preschool**

Handcrafted gifts, baked goods, and chocolate candies. Children's table with gifts under one dollar. Raffle.

9 a.m.-4 p.m., Colonial Square Preschool, 3012 Williamsburg (off Platt near Ellsworth).

"Miniscript and Process Therapy": Spectrum Psychological Services Winter Symposium

George Johnstone's workshop teaches participants how to "monitor their own process responses to effect desired communication outcomes regardless of setting."

9 a.m.-5 p.m. Second day of a three-day workshop. See 5 Friday.

*** Family Christmas Fair: Women of the First Congregational Church**

Children can be photographed with Santa. A deli-style lunch, baked goods, and Christmas wreaths available. Also, raffle of a quilt.

9:30 a.m.-2:30 p.m., First Congregational Church, Pilgrim Hall, 608 E. William.



Christmas in the Kitchen

Bring joy to your Christmas Cookery with one or more of these useful festive accessories from Taylor & Ng. Practical, cotton-blend apron with printed decorative motif \$10. An assortment of tastefully imprinted potholders \$3.25 ea. A colorful holiday towel \$4.25. Or, you can choose one or more joyful Noel mugs at \$5 ea. All items designed to mix and match.

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Tu W and Th 9:30 - 5:30
Sat 9 - 5:00
Sundays (Nov 30, Dec 7, 14, 21) 12 - 5:00
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CALENDAR /continued

★ Bazaar: Churchwomen of St. Andrew's Episcopal Church

Hand-made Christmas items, including Winnie-the-Pooh stuffed animals; attic treasures, and bake sale. Children's craft-making booth. Entertainment by a kilted Scottish bagpiper, Robert Lovell. Babysitting provided.

9:30 a.m.-2:30 p.m., main and lower floors of the St. Andrew's parish house, 306 N. Division. Lunch 11:30 a.m.-1:30 p.m.

★ Bazaar: Women's Association, Calvary Presbyterian Church

Handcrafted items, including a "children's section" of low-priced crafts. Two raffle items, a hand-made quilt and a hand-made silver bracelet. Bake sale.

9:30 a.m.-4 p.m., Calvary Presbyterian Church, 2727 Fernwood (two blocks north of Packard).

★ Potters' Guild Sale

Holiday sale of pottery made by Guild members.

10 a.m.-5 p.m. 201 Hill St. 663-4970.

★ Friends of the U-M Botanical Gardens Lobby Sale

Plants, books, stationary, and more.
10 a.m.-4 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. 764-1168.

★ Christmas Art Fair:

University Artists and Craftsmen Guild

Over 150 national and Michigan artists and craftsmen sell their wares. Program includes live entertainment by local musicians, a special children's art activities area, and refreshments.

10 a.m.-8 p.m. University of Michigan Coliseum, corner of Hill and S. Fifth Ave. 763-4430. Free.

★ Martial Arts Exhibition:

Universal Tae Kwon Do Brotherhood

A demonstration of some external aspects of Martial Arts: forms (fighting with an imaginary opponent), sparring, self-defense techniques, and exotic oriental weapons.

10 a.m.-noon, County Recreation Center Gymnasium, 4133 Washtenaw (Entrance off Hogback Rd.). 994-2575.

★ "Buche de Noel" (Yule Log):

Kitchen Port demonstration

Made in a microwave oven by Joan Tolle, microwave expert from California.

11 a.m., 415 N. Fifth Ave. in Kerrytown. Free.

★ Microwave Cooking Demonstration:

Kitchen Port

Emphasis on holiday foods.

1 p.m., 415 N. Fifth Ave. in Kerrytown. Free.

U-M Men's Swimming vs. Eastern Michigan

1 p.m., Matt Mann Pool. \$1. 764-0244.

"Winnie-the-Pooh": Pint-Size Productions

1 and 4 p.m. See 5 Friday.

U-M Men's Basketball vs. Arkansas

2 p.m., Crisler Arena. \$5. 764-0244.

Children's Concert featuring Gemini

Twin brothers Sandor and Laszlo Slomovitz are long-time favorites in the area. Their music consists of authentic folk songs from Israel and Eastern Europe, self-accompanied on guitar, mandolin and other string instruments.

3 p.m. Doors open at 2:30. The Ark Coffeehouse. 1421 Hill. 761-1451.

U-M Women's Basketball vs. Wisconsin

4 p.m., Crisler Arena. \$1. 764-0244.

U-M Ice Hockey vs. North Dakota

7:30 p.m., Yost Ice Arena. \$3-\$3.50, \$2 with U-M ID. 764-0244.

★ Contemporary Directions Ensemble:

U-M School of Music

Carl St. Clair directs in the American premiere of the chamber version of Gruber's "Frankenstein," Birtwistle's "The Fields of Sorrow," and De Lage's "Four Hindu Poems." Guest artist William Bolcom plays toy instruments. (Toy and real instruments are intermixed throughout this bizarre performance. Composer H. K. Gruber belongs to the "Vienna Group" and participated in the "Mob Art and Tone Art" movement. Its performances were intended to appeal to the masses by incorporating surreal Germanic images like Dracula and Frankenstein with images of popular Hollywood culture like John Wayne and Batman and Robin. The result: childlike fantasies with political undertones, according to St. Clair, who says, "It's quite an astonishing piece."

8 p.m., Rackham Auditorium. Free.

University of Michigan Marching Band in concert

2 p.m., Michigan Theatre. Tickets \$5 at Michigan Theatre box office, Hudson's, and at the door. 995-9066.

Chamber Series Concert #2: Dance Theatre 2

See 5 Friday. 8 p.m.

"The Guardsman": Pioneer High School Theatre Guild

See 5 Friday. 8 p.m.

"Romeo and Juliet": Guest Artist Series, U-M Department of Theatre and Drama

See 3 Wednesday. 8 p.m.

"Hello Dolly": Soph Show

See 4 Thursday. 8 p.m.

Advanced Graduate Student Choreography:

U-M Dance Department

See 5 Friday. 8 p.m.

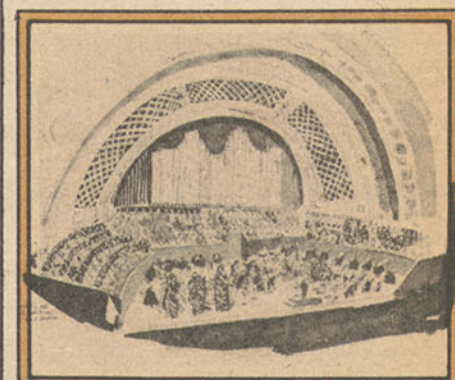
★ Annual Christmas Concert:

Residential College Chorus

8 p.m., RC Auditorium, East Quad, (entrance on E. University). Free.

Handel's "Messiah": University Musical Society

See 5 Friday. 8:30 p.m.



Handel's "Messiah" Fri.-Sun., Dec. 5-7 at Hill Auditorium. A special chamber performance completes the 4-day Messiah symposium Tues., Dec. 9 at St. Andrew's Episcopal Church.

FILMS

C2. "Best Boy" (Irs Wohl, 1979) Documentary. AH-A. CG. "Annie Hall" (Woody Allen, 1977). Woody Allen, Diane Keaton. Old A&D, 7 & 9:05 p.m. ACTION. "Network" (Sidney Lumet, 1977). Peter Finch, Faye Dunaway, William Holden, Robert Duvall. Nat. Sci., 7 & 9:20 p.m. AAFC. "Carnal Knowledge" (Mike Nichols, 1971). Jack Nicholson, Art Garfunkel, Candice Bergen. Screenplay by Jules Feiffer. MLB-4, 7 p.m. "One Flew Over the Cuckoo's Nest" (Milos Forman, 1976). Jack Nicholson, Louise Fletcher, Scatman Crothers. MLB-4, 9 p.m. MED. "All That Jazz" (Bob Fosse, 1979). Roy Scheider. MLB-3, 7 & 9:30 p.m.

7 SUNDAY

"The Sexual Metaphor: Exploring Life Decisions as Reflected in Personal Sexuality": Spectrum Winter Symposium

According to the organizers, "Sexuality will be shown to be a mirror for personal processes (life scripts) and Steven Winners will demonstrate the importance of dealing with the entire person to effect change. All of this will be done in a supportive environment and each participant is free to determine the extent of his/her involvement."

9 a.m.-5 p.m. Third day of a three-day workshop. See 5 Friday.

Christmas Art Fair:

University Artists and Craftsmen Guild

See 6 Saturday. 10 a.m.-5 p.m.

Potters' Guild Sale

10 a.m.-3 p.m. 201 Hill St. 663-4970.

★ Friends of the U-M Botanical Gardens Lobby Sale

See 6 Saturday. 10 a.m.-4 p.m.

"Country Christmas at Cobblestone Farm"

The city-owned 1884 farmhouse is embellished by Virginia Tobias with decorations from the 1844-64 period. The parlor tree will be decorated with ornaments handmade by Junior Girl Scouts from Allen School. Antique toys and dolls on display. Sleigh rides provided, weather permitting. The Country Store Gift Shop and Bake Sale offer

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Tues. Dec. 30 • 7:30pm

Sun. Jan. 4 • 3pm

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Christmas gifts, stocking stuffers, and baked goods.

Noon-4 p.m. 2781 Packard Rd. at Buhr Park. Music by the Recorder Society, 12:30-2 p.m. Donation requested from adults. Park in the Seventh Day Adventist lot across from the farm or in the Buhr Park lot behind the farm. 662-2235.

"Winnie-the-Pooh": Pint-Size Productions
See 5 Friday. 1 p.m.

U-M Men's Gymnastics vs. Iowa
1:30 p.m., Crisler Arena. \$1. 764-0244.

"Romeo and Juliet": Guest Artist Series,
U-M Department of Theatre and Drama
See 3 Wednesday. 2 p.m.

Handel's "Messiah": University Musical Society
See 5 Friday. 2:30 p.m.

Family Folk Concert with Lisa Mari:
Community Day Care and Preschool Center
A children's folk concert by Boston singer Lisa Mari, a former Ann Arborite who began singing at the Ark at age twelve and who has recently recorded an album. Program includes solos and sing-alongs.

3 p.m., Unitarian Church, 1917 Washtenaw. Adults \$2, children \$1 at the door. Floor seating. 662-6255.

***Symphony Band of Ann Arbor**
Now in its third year, the Band presents this wildly eclectic first performance of the 1980-81 season: "Gladiator March" by John Philip Sousa; Elgar's "Enigma Variations"; Wagner's "Liebestod" from the opera "Tristan und Isolde"; Rimsky-Korsakov's "The Tsar's Farewell" from "Scheherazade"; and music from the American musical "Chorus Line." Victor Bordo, director.
3 p.m., Huron High Auditorium. Free.

***"Cold Blooded Animals in Winter":**
Nature Slide Show
3 p.m. U-M Exhibit Museum, 1109 Geddes. 764-0478. Free.

***Greenpeace Great Lakes Open House**
Discussions, slides, and refreshments to celebrate the opening of the Greenpeace Great Lakes Regional office. Greenpeace is an international group of conservationists dedicated to improving the world's environment. Greenpeace has fought the whaling industry; nuclear testing in French Polynesia; the slaughter of dolphins and harp seals; and the extension of nuclear power. In this region they will work on preserving the Great Lakes, dealing with toxic waste, and opposing threats to wildlife.
4-9 p.m., 2619 S. Main near Briarwood. 663-3133.

***J.A.W. Gospel Choir Concert**
6 p.m., Bethel A.M.E. Church, 900 Plum St., 663-3800.

***Chamber Music and Vocal Concert**
Music from the 16th to 20th centuries performed by Residential College students.
8 p.m., Residential College Auditorium, East Quad, entrance on East University. Free.

FILMS

CG. "Tabu" (Robert Flaherty & F. W. Murnau, 1933). Filmed in the South Seas with native actors. Old A&D, 7 & 9 p.m. C2. "Under the Roofs of Paris" (Rene Clair, 1930). "Entr'acte" (Rene Clair, 1924). A famous Dada-surreal film of the 1920s avant-garde film movement. Music by Eric Satie. AH-A, 7 & 9 p.m.

8 MONDAY

***Storytime: Ann Arbor Public Library**
For ages 3-6. No registration necessary.
10:30-11 a.m., Dec. 8, 15. 3-3:30 p.m., Dec. 22, 29. Ann Arbor Public Library, main branch.

"Healing Properties of Flowers and Gemstones"
Talk by Paul Bail.
7 p.m., Herb and Spice Co-op, 211 E. Ann. \$3 donation.

U-M Men's Basketball vs. Akron
8:05 p.m., Crisler Arena. \$5. 764-0244.

FILMS

CG. "Secret Agent" (Alfred Hitchcock, 1936). Peter Lorre, John Gielgud, Robert Young, Michael Redgrave. Old A&D, 7 & 9 p.m. AAFC. "Rio Grande" (John Ford, 1950). John Wayne, Maureen O'Hara, AH-A, 7 p.m. "Red River" (Howard Hawks, 1948). John Wayne, Montgomery Clift, Walter Brennan. AH-A, 8:45 p.m.

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Children (12 and under)	\$1.50	\$2.00	\$2.00	\$2.00	\$1.50	\$2.00
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In the early 1700's, a secret was revealed in a monastery nestled deep in the hills of the French countryside. And that secret would soon change the world.

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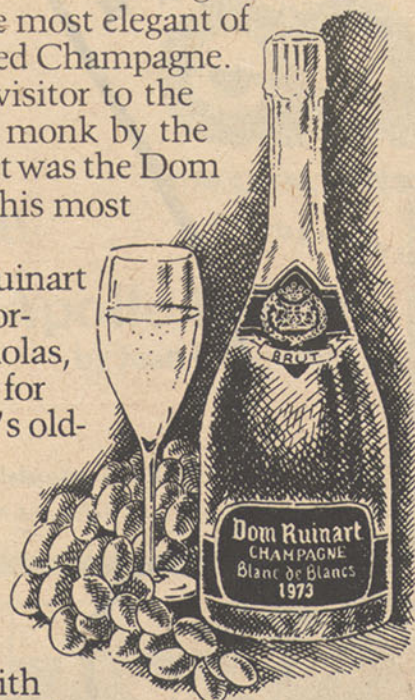
A friend and frequent visitor to the Abbey at Hautvillers was a monk by the name of Dom Ruinart. And it was the Dom who learned and passed on this most valuable secret.

Before he died, Dom Ruinart gave the closely guarded information to his nephew, Nicholas, thus laying the groundwork for what was to become France's oldest and most distinguished Champagne house.

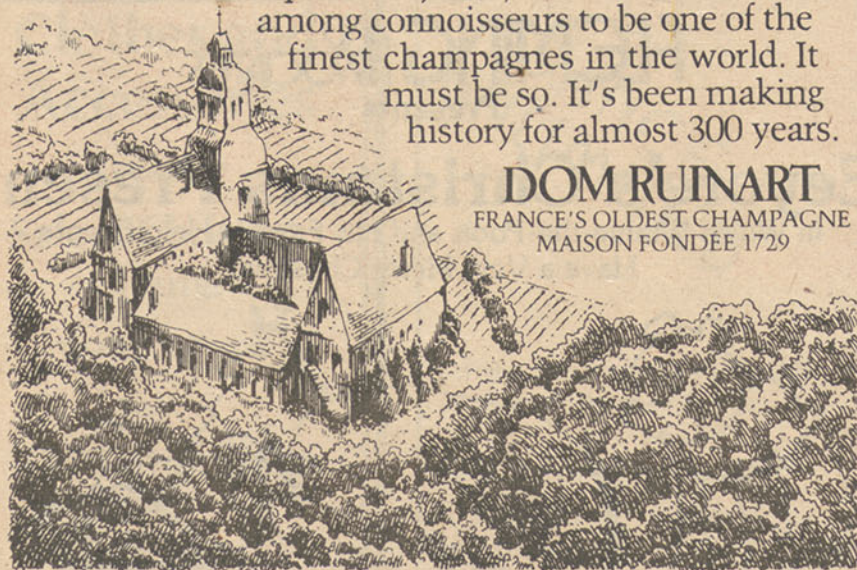
Dom Ruinart Blanc de Blancs is made exclusively from select white Chardonnay grapes, fermented, blended, aged and bottled with great care and traditional French expertise.

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CALENDAR /continued

9 TUESDAY

★ "Ann Arbor in the 1980s: Changing from Growth to Revitalization and Reuse":

Booked for Lunch

Talk by Martin Overhiser, Ann Arbor Planning Director.

12:10 p.m., Ann Arbor Public Library. Coffee and tea provided. Free.

Special Chamber Performance of Handel's Complete "Messiah"

The culminating event of a four-day symposium on Handel's "Messiah", sponsored by the U-M School of Music, organized by U-M musicologist Richard Crawford, and funded by the National Endowment for the Humanities. Thanks to the efforts of WUOM's Evans Mirages, the performance will be carried live over National Public Radio by most of the country's 239 member stations. This unusual performance approximates the way the "Messiah" would have sounded in Handel's time, before it attained the gargantuan size it reached in the late 19th century. Played on original Baroque instruments by internationally recognized soloists. Sung by a select, specially-trained chorus. Led from the harpsichord by Edward Parmentier. Performers: U-M Collegium Musicum Chorus, Ars Musica Baroque Orchestra, Emma Kirkby, soprano; Rene Jacobs, countertenor; Marius von Altena, tenor; and Max von Egmond, bass. Very limited seating. If you can't get a ticket, tune in to WUOM at 91.7 FM.

8 p.m., St. Andrew's Episcopal Church. Tickets \$10 at Liberty Music Shop, 417 E. Liberty. 662-3976.

FILMS

AAFC. "Day for Night" (Francois Truffaut, 1973). Francois Truffaut, Jean-Pierre Leaud. Winners of numerous international awards. French, with subtitles. Mich. 4, 7, & 9 p.m. CG. "Requiem for a Heavyweight" (Ralph Nelson, 1962). Anthony Quinn, Jackie Gleason. Old A&D, 7 & 9 p.m.

10 WEDNESDAY

★ "Rosettes": Kitchen Port

A demonstration of how to make these delicate deep-fried Italian confections.

Noon, 415 N. Fifth Ave., in Kerrytown.

Introduction to Rebirthing:

Michigan Rebirthers Assoc.

See 3 Wednesday, 7:30-9 p.m.

★ University Choir and Philharmonica: U-M School of Music

Beautiful choral Christmas concert of the best of Renaissance and Baroque music. Bach's "Magnificat" and Monteverdi's "Magnificat" from the 1610 "Vespers."

8 p.m., Hill Auditorium. Free.

★ "Die Flucht":

Max Kade German House Film Festival

An early East German film. Description unavailable. In German, no subtitles.

8 p.m., Max Kade German House, 603 Oxford at Geddes. Free.

U-M Men's Basketball vs. Kent State

8:05 p.m., Crisler Arena. \$5. 764-0244.

Jimmy Johnson Blues Band

An original and accomplished bluesman, Johnson is actually much more than that. The guitarist/vocalist was an important part of the Chicago soul scene during the 1960s, and his sets are likely to include soul and jazz numbers. The soul influence is most apparent in his singing, which is higher and more gospel-inspired than most blues vocalists. His guitar work is more obviously bluesy, but is remarkably free of cliches. His original songs contain some silliness ("I've drunk a dozen Buds but I don't feel any wiser"), in the lyric department, a fact that separates him from many contemporary "my-baby-left-me-alone" bluesmen.

9:30 p.m. Rick's American Cafe. \$3.50 advance/\$4 at the door. Available at School-kids' Records, Discount Records, Aura Sound & at Rick's.

FILMS

CG. "Bonnie and Clyde" (Arthur Penn, 1967). Warren Beatty, Faye Dunaway. Short: "Sing



Jimmy Johnson on Dec. 10 at Rick's.

Along! Camptown Races." Old A&D, 7 & 9:05 p.m. C2. "Why We Fight" (Frank Capra, 1942). A rare showing of the first 3 films of a 7-part documentary series on World War II. "Prelude to War," "The Nazis Strike," and "Divide and Conquer." Audience interest may result in a January showing of the remaining four parts. MLB-3, 7 p.m. AAFC. "Pink Floyd" (Adrian Maben). The popular rock group in interviews and in performance. AH-A, 7 & 10:20 p.m. "Sympathy for the Devil (One Plus One)" (Jean-Luc Godard, 1968). AH-A, 8:40 p.m.

11 THURSDAY

Annual Greens Market: Women's National Farm and Garden Association

Featuring cut greens, decorated wreaths, do-it-yourself shop, handcrafted items, attic treasures, and baked goods for sale. Drawing for a two-night holiday for two in Toronto: tickets \$1. Proceeds used for scholarships and civic improvements.

10 a.m.-3 p.m. Ann Arbor Women's City Club, 1830 Washtenaw. Lunch 11:30 a.m.-1:30 p.m. 973-9717. Free.

★ Dance Composition Showing:

U-M Dance Department

Performance of projects from beginning and advanced dance major composition classes.

4 p.m., Dance Building Studio A Theater, 1310 N. University Ct. (behind CCRB). Free.

★ "A French Christmas":

Professional Theatre Program

Two traditional French folktales: "Le Trois Messes Basses," and "Misere et Pauvrette," performed by "Theatre de la Jeune Lune," a French theater troupe. Also featured: "Jeux de Masques" with comic mime artists Dominique Serrand and Barbra Berlovitz. In English.

7 p.m., Power Center. 764-0450. Tickets \$8 adults, \$4 children at PTP Ticket Office in the Michigan League.

Great Lakes Regional Poetry Series at Guild House

Tonight anyone can come, read his or her poetry, and party.

7:30 p.m., Guild House, 802 Monroe. Refreshments available. 662-5189. Free.

★ Symphony Band and Concert Band:

U-M School of Music

8 p.m., Hill Auditorium. Free.

FILMS

AAFC. "Gone with the Wind" (Victor Fleming, 1939). Vivian Leigh, Clark Gable, Leslie Howard, Olivia de Havilland. Mich., 4 & 9 p.m. ACTION. "The Groove Tube" (Ken Shapiro, 1969). Chevy Chase, Ken Shapiro. A wild and irreverent satire of American television, culture, and lifestyles. Nat. Sci., 7 & 9 p.m. MED. "Jungle Book" (Wolfgang Reitherman, 1967). Disney animated version of the Rudyard Kipling classic. AH-A, 7 p.m. "The Three Caballeros" (Walt Disney, 1945). Donald Duck goes south of the border. Rare showing of cult classic. AH-A, 8:45 p.m. CG. "The Shop Around the Corner" (Ernst Lubitsch, 1940). James Stewart, Margaret Sullivan. Old A&D, 7 & 9:05 p.m.

12 FRIDAY

★ "Carols around the Carillon":

U-M School of Music

Ann Arbor is the only place in the world where you can sing Christmas carols accompanied by a carillon. So celebrate the season, celebrate the last day of classes, come sing, come listen, and be warmed by music, bonfires, and hot mulled cider. Carl St. Clair of the U-M School of Music conducts the carolers, and Hudson Ladd accompanies on the carillon in Burton Memorial Tower. Word sheets supplied.

7-8 p.m., on the mall between Burton Tower and the Michigan League. Free.

"Body Bouncing":

Wholistic Health Council of Ann Arbor

Body Bouncing is an aerobic exercise technique using a BodiBouncer, a \$189 mini-trampoline. A circle of flexible mylar is stretched by springs onto a 3 1/2 ft. circular frame, standing 8 in. off the floor. Steve Bhaerman presents the results of research on rebound exercise and demonstrates the technique. Presentation is followed by a "bounce-a-thon." You can bring your own BodiBouncer if you have one.

7 p.m. Herb Tea, 7:30 p.m. Lecture, Wesley Foundation Lounge, 602 E. Huron at State.

U-M Ice Hockey vs. Toronto

7:30 p.m., Yost Ice Arena. \$3-\$3.50, \$2 with U-M ID. 764-0244.

U-M Wrestling vs. Clarion State

7:30 p.m., Crisler Arena, \$1. 764-0244.

Mirage Dance Collective

New works performed.

8 p.m., Canterbury Loft, 332 S. State. 668-0295.

Impact Jazz Dance Troupe

Student dance group performs.

8 p.m., Michigan Union Ballroom.

Holiday Concert:

Ann Arbor Chamber Orchestra

Featuring flutist Nancy Waring. The 25-piece orchestra, directed by Carl Daehler, performs Bartok's "Rumanian Dances," Beethoven's "Symphony No. 1," and Rodrigo's "Fantasia for a Gentleman," transcribed for flute by James Galway. Table seating with a choice of desserts, and coffee or tea.

8 p.m., Michigan League Ballroom. Tickets \$10 at the Michigan Theatre Box Office. 996-0066.

New Swingle Singers:

University Musical Society

Eight highly-trained British singers perform everything from Bach to the Beatles, Purcell to Paul Simon. The Swingle Singers helped revitalize the acapella vocal form and developed to perfection the art of using the human voice to imitate instrumental sounds.

8 p.m., Power Center. \$5-\$9. 665-3717.

Young Choreographers: U-M Dance Department

Performance of original choreography by graduate and undergraduate students.

8 p.m., Dance Building Studio A Theater, 1310 N. University Ct. (behind CCRB). \$2 at the door. 763-5460.

FILMS

AAFC. "Walkabout" (Nicolas Roeg, 1971). Paradise Lost in the Australian outback. MLB-3, 7 p.m.

"Don't Look Now" (Nicolas Roeg, 1973). Julie Christie, Donald Sutherland. A gothic horror story. MLB-3, 8:45 p.m. C2. "The T.A.M.I. Show"

(1971). "Teenage Music International 1965," with the Rolling Stones, James Brown, Diana Ross and the Supremes, Chuck Berry, and more. AH-A, 7 & 10 p.m.

"Lenny Bruce Performance Film" (John Magnuson, 1974). A complete nightclub performance of the late comedian. AH-A, 8:40 p.m.

CG. "Wuthering Heights" (William Wyler, 1939). Laurence Olivier, Merle Oberon. Old A&D, 7 & 9:05 p.m. MED. "Paper Chase" (James Bridges, 1973). Timothy Bottoms. MLB-4, 7 & 9:30 p.m.

ACTION. "Young Frankenstein" (Mel Brooks, 1975). Gene Wilder, Madeline Kahn. Nat. Sci., 7 & 9:15 p.m.

13 SATURDAY

★ Pre-Christmas Bazaar and White Elephant Sale: Second Baptist Church

Begins 7:30 a.m., Ann Arbor Community Center, 625 N. Main.

Christmas at Greenfield Village:

U-M International Center

Everyone welcome. Choose either Village or Henry Ford Museum. Sleigh ride and hot cider. Participants must register.

9:30 a.m., International Center. \$4 incl. entry fee and transportation. Limited space. 764-9310.

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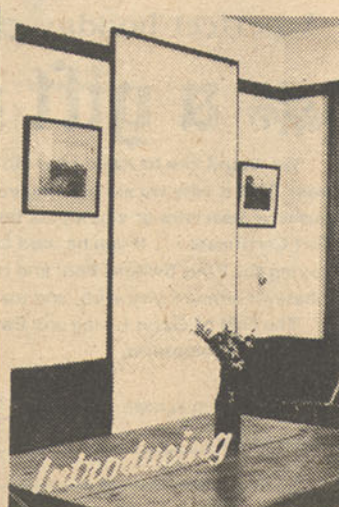
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Winter Concert

Viennese Fantasy

Sunday, January 4

1:30 & 5:00 p.m.

Power Center

Tickets: \$2 children, \$4 adults

for information call 668-8066



CALENDAR /continued

Christmas Festival of the Arts

One hundred area artists and craftsmen, some demonstrating their work. Gift items, cider and doughnuts, lunch, dinner, and a visit with Santa.
10 a.m.-9 p.m., block building, Washtenaw County Farm Council Grounds, Saline-Ann Arbor Rd.

★ Cookie Baking for Children:

Kitchen Port demonstration

11 a.m.-noon, 415 N. Fifth Ave. in Kerrytown.

U-M Men's Gymnastics Wolverine Invitational

Noon, Team; 7:30 p.m. Finals, Crisler Arena.
\$1.764-0244.

U-M Women's Gymnastics,

Wolverine Invitational

Noon, Team; 7:30 p.m. Finals, Crisler Arena.
\$1.764-0244.

U-M Ice Hockey vs. Toronto

7:30 p.m., Yost Ice Arena. \$3-\$3.50, \$2 with U-M ID. 764-0244.

Mirage Dance Collective

New works performed.

8 p.m., Canterbury Loft, 332 S. State. 668-0295.

Young Choreographers: U-M Dance Department

See 12 Friday. 8 p.m.

Holiday Dance and Music Festival:

Artworlds Center for Creative Arts

The Hydra Dance Co. performs modern jazz dance. Classical, popular, and jazz music by Eric Maddox, piano, and Linda Chaikin, saxophone. Proceeds go to pay for a dance studio sound wall for Artworlds.

8 p.m., Artworlds, 213 S. Main. Tickets at Artworlds: \$2 in advance, \$2.50 at the door. 994-8400.

FILMS

ACTION. "Love and Death" (Woody Allen, 1975). Woody Allen, Diane Keaton. Nat. Sci., 7 & 9 p.m.
MED. "Kramer vs. Kramer" (Robert Benton, 1979). Dustin Hoffman, Meryl Streep, MLB-3, 7, 9, & 11 p.m. **CG.** "The Great Dictator" (Charlie Chaplin, 1940). Chaplin as Adenoid Hynkle (Der Fooley). Old A&D, 7 & 9:30 p.m. **C2.** "The Lost Honor of Katherine Blum" (Volker Schlöndorff and Margarethe von Trotta, 1975). An examination of "yellow" journalism. German, with subtitles. AH-A, 7 & 9 p.m. **AAFC.** Fifteenth International Tournee of Animation. Academy Award nominees and international prize winners. MLB-4, 7 & 10:20 p.m. **Warner Brothers Cartoons.** From the Golden Era of Animation. MLB-4, 8:40 p.m.

14 SUNDAY

★ "Trees and Shrubs for Wildlife": Washtenaw County Parks and Recreation Nature Walk

Naturalist Matt Huemann identifies local woody plants that not only have ornamental value, but also serve as food and shelter for wildlife.

10 a.m., Park Lyndon, N. Territorial Rd. 1 mi. east of M-52. Free.

★ Home for the Holidays:

Motor City Theater Organ Society open house

Performance of traditional and non-traditional Christmas music by the Michigan's regular organists.

10 a.m., Michigan Theatre. 668-8480. Free.

"Country Christmas at Cobblestone Farm"

See 7 Sunday. Noon-4 p.m.

★ Friends of Four-Hand Music Workshop

Two pianos and a large manual organ available for playing ensemble music for four and eight hands.

2 p.m. 618 Eberwhite. 663-3942.

Studio Dance Performance:

Ann Arbor Recreation Department

Students and instructors from the department's dance classes.

2:30 p.m., Eberbach Cultural Arts Bldg., 1220 S. Forest. 994-2326.

"Cold Blooded Animals in Winter":

Nature Slide Show

3 p.m. U-M Exhibit Museum, 1109 Geddes. 764-0478.

Holiday Dance and Music Festival:

Artworlds Center for Creative Arts

See 13 Saturday. 8 p.m.



Christmas Concert: Academy of Early Music

Ann Arbor is a center for the study and performance of early music in the U.S. The area's best early music ensembles combine forces for a highly entertaining and unusual Christmas concert. The Jongleurs, the Ann Arbor Consort of Viols, and members of the Ann Arbor Consort of Voices perform sacred and secular music for which the acoustics of the University Reformed Church are well-suited.

8 p.m., University Reformed Church. Tickets \$4.50 (\$3.50 to Academy members). 662-9539.

FILMS

MCTF. "The Jazz Singer" (1928). Al Jolson. Mich., 1:30, 3, 4:30, 6, and 7:30 p.m. **C2.** "Nights of Cabiria" (Federico Fellini, 1957). Guilietta Masina. "Possibly Fellini's finest film" - The New Yorker. Italian, with subtitles. AH-A, 7 & 9 p.m. **CG.** "Illusion Travels by Streetcar" (Luis Bunuel, 1953). Lilia Prado, Carlos Navarro. Spanish, with subtitles. Old A&D, 7 & 9 p.m.

15 MONDAY

★ Ann Arbor Stamp Club

Stamp trading, refreshments, and socializing.
7:30 p.m., 310 S. Ashley. Visitors welcome. Free.

Rudolf Serkin: University Musical Society

One of the great pianists of this century makes his 18th Ann Arbor performance. The praise garnered in his lifetime could fill a volume.

8:30 p.m., Hill Auditorium. \$5-\$12.50. 665-3717.

FILMS

CG. "Only Angels Have Wings" (Howard Hawks, 1939). Cary Grant, Jean Arthur, Rita Hayworth. Old A&D, 7 & 9:15 p.m. **AAFC.** "Le Gai Savoir" (Jean-Luc Godard, 1969). Jean-Pierre Leaud, Juliette Bertho. AH-A, 7 p.m. **"Masculine-Feminine"** (Jean-Luc Godard, 1966). Jean-Pierre Leaud, Chantal Goya. Based on a story by de Maupassant. Explores the world of European youth. AH-A, 9 p.m. **MCTF.** "The Jazz Singer" (1928). Al Jolson. Mich., 6 & 7:30 p.m.

16 TUESDAY

★ Holiday Concert and Carol Sing:

Ann Arbor Symphony

Performing with the orchestra are the First United Methodist Church Chancel Choir, members of the E.M.U. Choir and Madrigal Singers, and two winners of the orchestra's annual Youth Soloists Competition. Brahms' "Variations on a Theme by Haydn" and Holst's "Hymn of Jesus for Chorus and Orchestra" are the featured works. Performance concludes with the audience singing traditional Christmas carols, accompanied by the orchestra and chorus.

8 p.m., Hill Auditorium. Free.

FILMS

AAFC. "The Harder They Come" (Perry Henzell, 1973). Reggae music by Jimmy Cliff, Toots and the Maytals and others serves as the backdrop for this glimpse of Jamaican life. AH-A, 7 & 9 p.m. **CG.** "David Copperfield" (George Cukor, 1935). Lionel Barrymore, Basil Rathbone, Maureen O'Sullivan, W. C. Fields, Edna Mae Oliver. Old A&D, 7 & 9 p.m.

17 WEDNESDAY

"The Water Engine" and "Apollo of Bellac":
Ann Arbor Civic Theatre

Two one-act plays. Jean Giraudoux' "Apollo," directed by Erica Pelz, is a comic fantasy set in Paris in the 1940s. A young woman walks into the offices of a giant corporation and learns that she can get its directors to do whatever she wants by telling each man that he's handsome. David Mamet's "The Water Engine," directed by Martin Friedman, is a drama about a man whose life is in danger because he has invented an engine that runs simply on water. Mamet manipulates the reality of both the actors and the audience, shifting between a broadcast from a radio studio in 1934, during the Chicago World Fair Century of Progress Exposition, and the theater where the play is being presented in 1980.

8 p.m., Lydia Mendelssohn Theatre. Tickets: Wed. & Thurs. \$4; Fri. & Sat. \$5 at Mendelssohn box office, Michigan League during week of performance. 662-7282, 662-9405.

FILMS

CG. "The Lady Vanishes" (Alfred Hitchcock, 1938). Margaret Lockwood, Michael Redgrave, Dame May Whitty. Old A&D, 7 & 9:05 p.m. C2. "The Letter" (William Wyler, 1940). Bette Davis as a respectable wife who murders her lover and must retrieve an incriminating letter to escape blame for her crime. MLB-3, 7 p.m. "Lady from Shanghai" (Orson Welles, 1947). Welles' wildest film. MLB-3, 9 p.m. AAFC. "Under Capricorn" (Alfred Hitchcock, 1949). Ingrid Bergman, Joseph Cotton, Michael Wilding. AH-A, 7 p.m. "Stage Fright" (Alfred Hitchcock, 1950). Marlene Dietrich, Richard Todd, Jane Wyman. A whodunit set in a London theater. AH-A, 9 p.m.

18 THURSDAY

Christmas Wassail Feast: Arbocoll Theatrics

An evening of Christmas food and entertainment with a medieval flavor. Buffet dinner with the traditional holiday beverage, wassail. Strolling carolers, all M.A. graduates in vocal performance from the U-M School of Music. Performances of three nativity plays "The Annunciation," "The Salutation of Elizabeth," and "The Second Shepherd's Play," from the famous Wakefield cycle of medieval religious drama, recognized by scholars as some of the finest literature from the Middle Ages.

7 p.m., Michigan League Ballroom. Reservations \$18.50. 665-0038 or write Arbocoll Theatrics, 425 E. Washington, #207, 48104.

"Nutcracker" Ballet: University Musical Society

Traditional favorite of the Christmas season, danced by the Pittsburgh Ballet Theatre to the taped music of Tchaikovsky. All four performances will be most likely sold out, so purchase tickets early.

8 p.m., Power Center. \$5-\$9. 665-3717.

"The Water Engine" and "Apollo of Bellac":
Ann Arbor Civic Theatre

See 17 Wednesday. 8 p.m.

FILMS

AAFC. "Last Tango in Paris" (Bernardo Bertolucci, 1973). Marlon Brando, Maria Schneider. Music by Gato Barbieri. Mich., 4, 7, & 9:30 p.m.

CG. "Blithe Spirit" (David Lean, 1945). Rex Harrison, Constance Cummings, Kay Hammond. Classic Noel Coward comedy. Old A&D, 7 & 9 p.m.

19 FRIDAY

Christmas Wassail Feast: Arbocoll Theatrics

See 18 Thursday. 7 p.m.

***"Psychic Art: Art as Meditation" and Holiday Potluck Dinner: Wholistic Health Council of Ann Arbor**

How to use art as a diagnostic and therapeutic tool in counseling, and as a means to awaken and develop the right hemisphere of the brain. Slide presentation of the artwork of clients and psychics.

7:30 p.m. Potluck 6 p.m. Wesley Foundation Lounge, 602 E. Huron at State. Free. 663-2583.

"The Water Engine" and "Apollo of Bellac":
Ann Arbor Civic Theatre

See 17 Wednesday. 8 p.m.

"Nutcracker" Ballet: University Musical Society

See 18 Thursday. 8 p.m.

We're stompin' 'em for our Christmas Party!
December 19th 7 to 9 p.m.
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STATE ST. AT NICKELS ARCADE

CALENDAR /continued

FILMS

CG. "Bridge Over the River Kwai" (David Lean, 1957). Alec Guinness, Jack Hawkins, William Holden. Old A&D, 7 & 10 p.m. C2. "A Night at the Opera" (Sam Wood, 1935). Marx Brothers, Margaret Dumont. Nat. Sci., 7 & 9 p.m. AAFC. "2001, A Space Odyssey" (Stanley Kubrick, 1968). AH-A, 6:30 & 9:30 p.m.



"Eeyore's Christmas Present", Sun.-Wed., Dec. 21-24 at the Michigan Theatre.

20 SATURDAY

Christmas Count: Audubon Society

Each year every Audubon chapter in the country has a winter count to keep track of birds and note their migration patterns. Members divide up into eight regions and count and identify as many birds as possible. The event takes place all day regardless of weather. The results of the count are compiled and submitted to the National Audubon Society and published in *American Bird* magazine. An organizer says it's "an ordeal, but fun." To participate, birdwatchers must be able to identify the birds of their region and must register in advance. If you have a bird feeder, you can spend the day doing your count comfortably from your window.

\$1.50 to register. Call 426-2263 for complete information.

★ Annual Holiday Family Sing-In Extravaganza: Kiwanis Club

Singing led by Fat Bob Taylor, WAAM Radio's "Singing Plumber." Accompaniment provided by organist Don Haller on the Barton organ. Performances by the Ann Arbor Brass Quintet and the Ann Arbor Chapter of Sweet Adelines barbershop singers. Special guests include live lambs from Ralph Diuble Farms and prize-winning Clydesdale horses from Maplewood Farms. Especially for families and children. The Kiwanis provides a gift for each person attending. Last year's Sing-In was attended by nearly 800 people. Ample assistance provided for the handicapped. 1 p.m., Michigan Theatre. 769-0960. Free.

U-M Men's Basketball vs. Western Michigan

2 p.m., Crisler Arena. \$5. 764-0244.

"Nutcracker" Ballet: University Musical Society

See 18 Thursday. 3 and 8 p.m.

Christmas Wassail Feast: Arbocoll Theatrics

See 18 Thursday. 7 p.m.

"Baroque Music at Christmas Time": Flauto e Basso, Baroque

Festive music from the seventeenth and eighteenth centuries, performed by Thomas Cirtin, recorder and baroque flute; and Daniel Jencka, harpsichord and baroque harp, as part of their "Music From the Age of Enlightenment" series.

8 p.m., First Unitarian Church, 1927 Washtenaw at Berkshire. \$3 adults, \$2 children. 656-1574.

"The Water Engine" and "Apollo of Bellac": Ann Arbor Civic Theatre

See 17 Wednesday. 8 p.m.

FILMS

AAFC. "The Graduate" (Mike Nichols, 1967). Dustin Hoffman, Anne Bancroft, Katherine Ross. Mich., 4 & 9 p.m. "Straw Dogs" (Sam Peckinpah, 1971). Dustin Hoffman, Susan George, David Warner. Mich., 7 p.m. C2. "Topper" (Hal Roach, 1936). Cary Grant, Constance Bennett. AH-A, 7 & 9 p.m. CG. "Animal Crackers" (Victor Herman, 1930). Marx Brothers, Margaret Dumont. Old A&D, 7 p.m. "Duck Soup" (Leo McCarey, 1933). Marx Brothers, Margaret Dumont. Old A&D, 9 p.m.

21 SUNDAY

★ Community "Messiah" Sing

An unrehearsed three-hour performance of Handel's "Messiah." Scores for all singers provided. Conducted by Larry Vote. A small voluntary donation is asked to cover costs. Participants can bring baked goods to share during intermission.

2 p.m., St. Clare's / Episcopal-Temple Beth Emeth, 2309 Packard. 994-5555. Free.

★ "Cold Blooded Animals in Winter": Nature Slide Show

3 p.m., U-M Exhibit Museum, 1109 Geddes. 764-0478.

"Eeyore's Christmas Present": Michigan Theatre

Winnie-the-Pooh and friends help Eeyore have a Merry Christmas. Directed by Dominic Missimi and performed by mime artists Owen Anderson, Linda Hart, and David Hunsburger.

2 p.m. and 7 p.m., Michigan Theatre. Tickets: matinees, adults \$2.50, children \$1.50; evenings, adults \$3, children \$2. Available at Michigan Theatre Box Office, Hudson's at Briarwood, or by mail: Fleming and Assoc., 201 S. Main, Suite 409, 48104. Include a self-addressed, stamped envelope.

22 MONDAY

"Eeyore's Christmas Present": Michigan Theatre

See 21 Sunday. 7 p.m.

"Wilderness Camp Holiday": U-M International Center

Christmas dinner at Zehnder's in Frankenmuth. Cross-country skiing at the 106-acre wilderness camp. Heated, modern camp facilities both dormitory style and for families. Everyone welcome, foreigners and Americans alike. Return on January 1.

3 p.m., International Center. For prices and registration call 764-9310.

23 TUESDAY

★ Films for Preschoolers:

Ann Arbor Public Library

"Hercules," "Frederic," and "Chick, Chick, Chick."

10 a.m. and 2 p.m. 30-minute show. Ann Arbor Public Library, main branch.

★ Children's Films: Ann Arbor Public Library

For K-sixth grade. (No preschoolers, please.) "Cricket in Times Square," "Marble," and "Chick, Chick, Chick."

11 a.m. and 3 p.m., 48-minute shows. Ann Arbor Public Library, main branch.

"Eeyore's Christmas Present": Michigan Theatre

See 21 Sunday. 7 p.m.

24 WEDNESDAY

"Eeyore's Christmas Present": Michigan Theatre

See 21 Sunday. 2 p.m. and 7 p.m.

Annual Christmas Eve Carillon Concert

Hudson Ladd, carillonneur. Perhaps the last time for this holiday tradition. The School of Music has done away with the position of carillonneur in a budget-tightening move.

7-8 p.m., Burton Memorial Tower. Free.

28 SUNDAY

Second Annual Winter Party: Washtenaw County Parks and Recreation Nature Walk

A short hike around the pond in South Lyndon followed by a retreat to a nature cabin to enjoy food, fellowship, and a fireplace. Hot beverages and soup provided. Baked goods and children welcome.

10 a.m., Park Lyndon, N. Territorial Rd. 1 mi. east of M-52. Free.

FILMS

MCTF. "Dangerous" (1935). Bette Davis, Franchot Tone. Mich., 1:30, 3, 4:30, 6, 7:30 p.m.

29 MONDAY

FILMS

MCTF. "Dangerous" (1935). Bette Davis, Franchot Tone. Mich., 3, 4:30, 6, 7:30 p.m.

GALLERIES & EXHIBITS

Ann Arbor Art Association Exhibit Gallery

117 West Liberty. 994-8004.
Hours: Monday and Friday, 10 a.m.-9 p.m.; Tuesday through Thursday and Saturday, 10 a.m.-6 p.m.; Sunday, 1-5 p.m.

HOLIDAY GIFT SALE AND INVITATIONAL SHOW

Featuring 15 artists in various media, along with gifts in a wide range of prices. Weaving, stained glass, ceramics, jewelry, blown glass, wood, etching, iron, and soft sculpture.

The Blixt Gallery

229 Nickels Arcade. 662-0282.
Hours: Monday through Saturday, 10 a.m.-5 p.m.

DAVID CAPPS: The Railroad Series

Now-December 4.

Color photographs reflect the artist's early fascination with trains. "I have loved railroads since childhood," says Capps, who was born in Berea, Kentucky, in 1925. "The Louisville and Nashville moved mountains of coal through the Kentucky mountains. I fell asleep to the sound of distant trains." Capps' meticulously-made prints are on Cibachrome, a photographic material noted for both its permanence and its difficulty to master.

GALLERY SELECTIONS

December 6-31. Reception December 5, 7-9 p.m.

Black and white and color photographs ranging from landscapes to "slices of life," by ten local and national artists, both regulars and new exhibitors.

Contemporary Graphics Gallery

548 S. Main. 665-9868.
Hours: Tuesday through Saturday, 11 a.m.-6 p.m.

CONTEMPORARY GRAPHICS BY ERTE

All month.

Erte, now 96, is the most famous and oldest living artist of the Art Deco period. Known for his covers for *Harper's Bazaar*, (1901-1930), and his Broadway costume and set designs. A showing of original signed and numbered graphics.

Del Rio Bar

122 West Washington. 761-2530.
Hours: Monday through Friday, 11:30 a.m.-2 a.m.; Saturday, noon-2 a.m.; Sunday, 5 p.m.-2 a.m.

Rotating shows of local artists.

Dreyfuss Gallery

209 North Main. 994-5179.
Hours: Tuesday through Friday, 11 a.m.-5 p.m.; Saturday, 10 a.m.-4 p.m.

FRESH CUTS: Seven local artists.

Now-December 24.

The common denominator in this show is originality. Each artist explores a highly unusual approach to his or her medium. Included are Gerhard Schlanzy's photo emulsions on paper, which are stretched into standing screens; Catherine Spurr's drawings and small wall sculptures; Rafael Duran's recent collages and ceramics; Marjorie Mink's six-by-nine-foot prism-shaped weaving based on the spectrographic analysis of chemical elements; Xenia Psiha's large, stained, unstretched canvases in muted tones; David Slee's hand-colored reworkings of antique glass slides; Lisa Levit's welded steel sculptures.

Gallery One

113 South Fourth Avenue. 662-8914.
Hours: Tuesday through Saturday, 11 a.m.-5:30

p.m.; Sunday, 2-5 p.m.

WINTER SALON: Group Show

December 12-31.

Regular gallery artists display their work. Introducing several new artists. James Louis is a recent graduate of the U-M School of Art. His sculptures and paintings are "observations on the mechanics of modern love," according to gallery director Clare Spittler. Brigitte Kranich of Toppenstedt, West Germany, does colorful linoleum block prints of fantastic landscapes and animals. Denise Lisiecki of Kalamazoo shows serigraphs with a flower theme. Jo Ann Alber from Washington state incorporates favorite pets in interiors in her wild and appealing lithographs.

Hands-On Museum

December 1-5: Clague School, 26126 Nixon Rd. December 8-12: Pattengill School, 2100 Crestland Dr. December 15-19: Eberwhite School, 800 Soule.

Hours: Monday through Thursday, 9 a.m.-4:30 p.m.; Friday, 9 a.m.-noon.

TRAVELING EXHIBIT

Included in this exhibit for children of all ages are: a polarized light box that breaks up the spectrum through stretched plastic; a spinning chair and bicycle wheel illustrating centrifugal force (Strap yourself into the chair and make it spin faster by pulling your arms in; to slow down, extend your arms.); a power generator; and a kaleidoscope. Some of these displays have been sent to Moscow to participate in an exhibit celebrating the International Year of the Child. Groups from private schools and day care centers are welcome. The museum will continue to be installed in Ann Arbor elementary schools until its quarters at the old firehouse are ready. Visits by large groups may be arranged by calling Vicki Zahn at the appropriate school.

Hillel Foundation

1429 Hill Street.
Hours: Monday through Thursday, 9 a.m.-5 p.m.; 7-9 p.m.; Friday, 9 a.m.-5 p.m.

GRAPHIC ART OF ISRAEL

December 1-12. Reception December 1, 8-10 p.m.

Kelsey Museum of Ancient and Medieval Archaeology

434 S. State. 764-9304.
Hours: Monday through Friday, 9 a.m.-4 p.m.; Saturday and Sunday, 1-4 p.m.

A VICTORIAN VIEW OF ANCIENT ROME:

The Parker Collection of Historical Photographs. Now-December 12.

Vintage albumen prints, commissioned between 1865 and 1877, document a personal fascination with the topography and architecture of ancient Rome. An illustrated catalogue by Guest Curator Judith Keller is for sale at the exhibit.

Lotus Gallery

617 East Huron (inside Harris Hall). 665-6322.
Hours: Tuesday, Thursday, Saturday, 11 a.m.-6 p.m.; Wednesday, Friday, 11 a.m.-5 p.m. and 6-9 p.m.

Nepalese Buddhist Tanka and Tibetan Buddhist Bronzes

All Month.

A tanka is a painting used by the Buddhists as an aid in visualizing a personal spiritual leader. Portrayed with paint on cloth are Buddhas, great teachers, and mandalas. These are exceedingly small miniatures which Buddhists carried with them. (See also Museum of Art.) The bronzes are from the seventeenth to eighteenth century; they also portray Buddhas and teachers.

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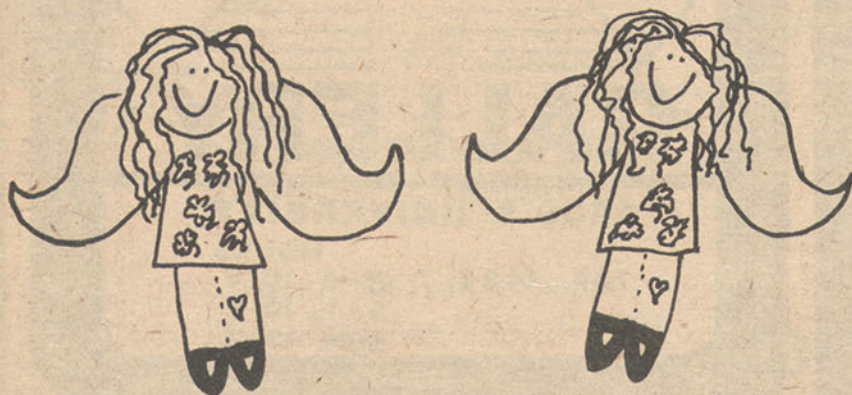
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SATURDAY
Dec. 6
10am-5pm

SUNDAY
Dec. 7
10am-3pm



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December
Gallery Selections

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FRESH CUTS

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LISA LEVIT
MARJORIE MINK
GERHARD SCHLANZKY
XENIA PSIHAS
DAVID SLEE
CATHERINE SPURR

NOV. 21 - DEC. 24, 1980

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GALLERIES & EXHIBITS/cont.

Matthei Botanical Gardens
1800 North Dixboro Road.
Hours: 10 a.m.-4:30 p.m. daily.

SCANNING ELECTRON MICROGRAPHS
December 1-7.

Designs of plant hairs as seen through the lens of a microscope that magnifies many more times than a conventional microscope.

PLANTS OF CHRISTMAS
December 9-31.

Annual Christmas exhibit.

Middle Earth Gallery

1209 South University. 769-1488.

Hours: Monday through Friday, 10 a.m.-9 p.m.; Saturday, 10 a.m.-6 p.m.; Sunday, noon-6 p.m.

CHRISTMAS EXHIBIT
All month.

A showing of the work of regular gallery artists: Josh Simpson, glass; Nancee Meeker, raku; Jeff Seaton, wood boxes; and hand-made clothing by various other artists.

Museum of Art

South State at South University. 763-1231.

Hours: Tuesday through Saturday, 9 a.m.-5 p.m.; Sunday, 1-5 p.m. Closed December 24-January 1.

TIBETAN TANKAS
Now-December 23.

Buddhist religious paintings portray vividly the teachings of the high Lama. Brilliant colors on cotton cloth. The mysterious figures depicted in these paintings reflect the esoteric Buddhism practiced in this remote region of the world. Also on display are ceremonial objects: statues, amulet boxes, bells, and a thigh-bone trumpet. From the collection of the U-M Museum of Anthropology. (See also Lotus Gallery.)

FROM THE WINSTON-MALBIN COLLECTION:
Various Media and Formats
All month.

Works from one of the most distinguished private collections of 20th-century art in the United States. According to the U-M Museum: "A wide-ranging selection of the more personal, less formal works of Marcel Duchamp, Max Ernst, Joseph Albers, Wassily Kandinsky, Jasper Johns, Roy Lichtenstein, Robert Rauschenberg, and numerous other major artists of our time. Prints, drawings, multiples, portfolios, artists' greetings, and mixed-media works are included. Of particular interest is Duchamp's 'Boite-en-Valise,' an ingenious box containing miniature reproductions of 68 of the artist's paintings and ready-mades. Lydia Winston Malbin has often provided support for artists whose talents had not yet been recognized by the general public, thereby gaining a well-earned reputation as an adventure-some collector. Her Collection is frequently open to scholars and students. Malbin's father, the noted architect Albert Kahn, designed many U-M campus buildings, including Hill Auditorium, the Clements Library, Angell Hall, and Burton Tower. A small selection of objects given by the family over the past 20 years is shown in conjunction with the exhibit. Catalogue available for \$1. (Write to Sales Desk, U-M Museum of Art, Alumni Memorial Hall, 48109. Include 50¢ for postage. Make checks payable to the U-M Museum of Art.) Museum docents lead free public tours at 2 p.m. Sundays beginning December 7. Special group tours may be arranged by calling 763-1231.

North Campus Commons

Bonisteel at Murfin, North Campus. 764-7544.

Hours: Monday through Friday, 8 a.m.-4:30 p.m. Closed for the holidays after December 19.

EAST INDIAN ARTISTS

Photographs by K. N. Sutramanian, mostly in color of Indian temples and other subjects. Small woven and macrame wall hangings, some made of silk, are from various villages in India.

Rackham Gallery

Rackham Building (Washington at Ingalls), third floor. 764-8572.

Call Rackham for hours.

School of Art B.F.A. and M.F.A. shows
Now-December 22.



19th c. Tibetan tanka (Buddhist religious painting on cloth) portrays the god of war. From "Tibetan Tankas" exhibit at the U-M Museum of Art through Dec. 23.

Alice Simsar Gallery

301 North Main. 665-4883.

Hours: Tuesday through Saturday, 10 a.m.-5 p.m.

ADJA YUNKERS: Color Woodcuts, 1942-1964, and Recent Collage Paintings
Now-December 24.

Yunkers, a native of Latvia, is an eminent and respected twentieth-century artist. His work is represented in the collections of over eighty museums, including the Museum of Modern Art, the Guggenheim Museum, the Whitney Museum of American Art, the Metropolitan Museum, and the Boston Museum of Fine Arts.

Sixteen Hands

119 West Washington. 761-1110.

Hours: Monday through Friday, 11 a.m.-9 p.m.; Saturday, 10 a.m.-6 p.m.

Regular exhibit of gallery members
All month.

Slusser Gallery

Art and Architecture Building, Bonisteel Blvd., North Campus. 763-3132.

Hours: 9 a.m.-5 p.m., Monday through Friday.

GUY PALOZZOLA COMMEMORATIVE EXHIBITION

December 2-19. Reception December 2, 7-9 p.m.

Paintings and drawings by the late Guy Palazzola, for 21 years one of the U-M School of Art's most gifted artists and finest teachers.

U-M Exhibit Museum

1109 Geddes. 764-0478.

Hours: Monday through Saturday, 9 a.m.-5 p.m.; Sunday, 1-5 p.m. Closed Christmas Day. Groups by reservation only.

PLANETARIUM: "The Christmas Star"

All Month. Show times: Saturdays, 10:30, 11:30, 2, and 3; Sundays, 2, 3, and 4 p.m. Additional shows on December 26, 29, 30, and 31: 1:30, 2:30, and 3:30 p.m.

The annual Christmas program delves into the astronomical possibilities of the original Star of Christ. Admission 50¢. No children under 4 years.

ROTUNDA EXHIBIT: "Museum Models"

All month.

Display of model humans and wildlife used in various exhibits.

Wild Weft Gallery

415 North Fifth Avenue (Kerrytown). 761-2466.

ANNUAL SHOW: Clothing and Accessories
All month.

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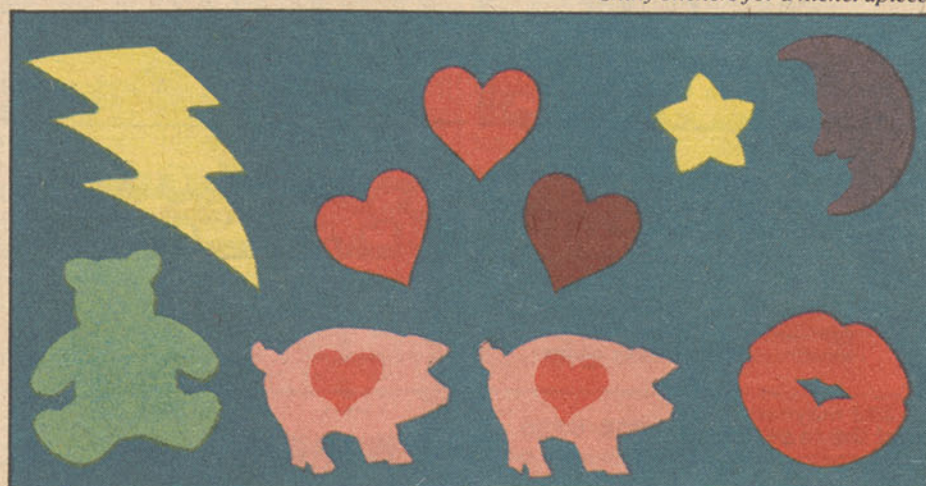
Stuff a stocking for under \$10!

The Christmas stocking often contains the most magic and the biggest surprises of holiday giving. Kids don't put price tags on toys. Enjoyment is what's important to them. For less than \$10 we succeeded in stuffing a big Christmas stocking with unusual and entertaining things.

The Natural History Exhibit Museum has lots of treasures for children. For \$.50 and less, we found compasses, pieces of petrified wood, shells, fossil shark teeth, and dinosaur bones. A little plastic box with a magnifying lid for studying these artifacts is \$.50. A little kit for making ten "sun-prints" (teaching principles of photography) is \$2.50. An adjustable ring with a polished agate is only \$.50, and a set of brightly-colored spinning metal rings from Mexico was less than \$1. Ruth Gewanter, the store manager, is always watching for unusual items connected with nature and crafts. She often buys from museums that sell their own lines of museum-related items. The Exhibit Museum gift shop is on the fourth floor of the Museums Building (the triangular building at North University and Geddes with the lions—actually pumas—in front). Shop hours are weekdays from 10 to 4:30, Saturdays from 10 to 5, and Sundays from 1 to 5.

Collected Works at 325 E. Liberty has good stocking stuffers, too. Bobby pins with enameled animal faces are \$.50 each. Hand-carved pencil sharpeners from China are \$1, and ring and marble puzzles that challenge the player to tilt balls into proper holes are \$1. For as little as \$.75 you can create a rainbow for a child's room with an Austrian crystal that hangs from clear fish-line. More expensive but entertaining stocking stuffers at Collected Works are pick-up sticks from Taiwan in a beautifully designed canister and block picture puzzles in their own little box (perfect for two- and three-year olds). Each is \$2.50.

Magic and novelty tricks are lots of fun for not much money. Flowers with hidden squirters are \$1 and less at The Magic Shoppe in the Maple Village Shopping Center. There you can also find pencil balloons (\$.95 for a pack) that can be twisted into animal shapes, along with directions on how to do it. Everyone should get a kick out of a \$2 plastic gun that pops out with a



Shiny stickers for a nickel apiece.

flag reading "BANG," or an innocent-looking peanut can that contains a snake. The Magic Shoppe carries non-toxic soap and water-soluble make-up in tubes (\$1.50) for kids who didn't get enough "pretend" at Halloween.

The Lucky Costume Shop, on the second floor over Lucky Drug at 303 S. Main, also has good stocking stuffers that should inspire kids' love of make-believe. Moustaches, eye patches, rubber noses and ears, and plastic swords for slaying dragons are all under \$1. Costume make-up can be purchased for \$1.30; it is softened in warm water for a few seconds before using. Disappearing ink and "glow goop" (a slimy substance that glows in the dark) both cost about \$1. Kids will figure out what to do with the glow goop right away, though you might want to keep an eye on them. Store hours are unusual: Monday and Friday 12:30-8, Tuesday closed, Wednesday and Thursday 12:30-5:30, Saturday 11:30-5:30.

Duchess Dollhouse at 2240 W. Stadium has lots of miniatures (many of them handmade) priced under a dollar or two. Look for the special sale box of dollhouse items. If your child isn't ready for a dollhouse, lots of imaginative fun will be had setting up a room in a shoe box with a few stocking stuffers from this store. Parking is behind the store off Shelby or in the nearby Tuffy Muffler lot. Closed Mondays. Tuesday through Saturday 10-5.

Ducks, hearts, pigs, clouds, and lightning bolts—glossy paper stickers in vivid colors

are good stocking stuffers, and they only cost a nickel each. Stickers can be used for decorating cards, gifts, faces, and anything else that wants a touch of color. They can appeal to all ages. We've seen children deliberate over their choice of stickers in a way that reminds us of the bygone days of penny candy. Fancier but more expensive stickers are the scratch-n-sniff variety (pickles, roses, and pizza) and shiny reflector stickers with more permanent adhesive for bikes and jackets. Big selections of stickers are at Over the Rainbow on William at Maynard, Middle Earth on South U., and the Peaceable Kingdom on West Liberty. \$.59 booklets of six or so different kinds of stickers on a single subject are at office supply stores, gift shops, and toy stores. Grade School children have taken to trading and collecting these in scrapbooks.

Office supply stores are good places to find useful small items—key chains, stickers, magnets, and appealing gadgets for school or office. At Ball Office Supply on Main Street we found a nifty little thing: a pencil sharpener attached to a small revolving globe (metal, not plastic) for \$.98. True, the Great Lakes had merged into one small blue blob, but perhaps such primitive details are part of this object's charm. Other finds, also available at similar stores: squishy rubber erasers shaped like robots, dragons, and poodles for \$.20 and regular yellow wood pencils somehow twisted into a fantastic loop for \$.59.

Stocking stuffers for grownups, too.

We also found inexpensive things for adults' stocking stuffers in some unlikely places. Drake's Sandwich Shop on East University sells imported teas in brightly colored tins for under \$2. After the tea is enjoyed, an uncommonly pretty tin remains for storing spices or jewelry.

Artisans on South University has a plastic plant mister for a mere \$.50 and big paper clips covered with decorative wheat straw for \$1.75. Collected Works has Indian glass beads in bright colors for about \$1 a strand. From the Exhibit Museum there's a hand-painted tapa bag (made of a fabric of pounded tapa leaf from the South Pacific) with a seashell closure and a necklace of tiny seashells inside—all for only \$2.



For sale at the Michigan League newsstand is a very colorful and interesting facsimile of a decorative map of Ann Arbor in the late 1920s. It was printed in 1926 to raise funds to build the Michigan League. In bright reds, blues, yellows, and greens it de-

picts fascinating anomalies such as farms where the North Campus is today and tea-rooms dotting the campus commercial areas. The cost: a mere \$2.50.

For \$.79 Hertler Brothers on South Ashley has a solid maple honey dipper which deposits honey on toast much more efficiently than a spoon. There too (and at natural foods stores around town) are packages of seeds for sprouts for \$1.29 and less. It's easy to make sprouts at home in a Mason jar. Baobab at 123 West Washington has beautiful handwoven zippered bags—small ones for \$2 and large ones for \$4. If you have something very special and very small to give someone, Baobab has the box for it. Covered in silk, it costs only \$1.75.

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GOOD DEALS/continued

Save time and money when sending packages.

For sending holiday gifts to distant places, there are two alternatives to the mail which could be cheaper, faster, or more convenient, depending on your circumstances. Bret Schnitzer reported favorably on his experience with United Parcel Service. "Call U.P.S. at their Ypsi number (482-9540) and give the dimensions of the package (length, width, and height), the approximate weight (as per bathroom scale), and the destination. Then you are told the shipping fee, which we found to be much lower than the U.S. mail service would have been. It was \$1.19 in the case of some hockey equipment and \$2 something for a box with quite a bit of sheets, bedding, etc., plus a \$2.50 pick-up charge. The following day U.P.S. picks up the package.

You give the driver exact change or a check. In both of our examples the packages arrived at their destination, 100 miles away, within two days. Very convenient, economical, and no trip to the Post Office involved."

Bear in mind, however, that U.P.S. can't tell you ahead just when your package will be picked up. And if the recipients at the other end aren't home when delivery is attempted, they may have to drive to the U.P.S. office to get their package. The U.P.S. offices are not necessarily conveniently located—we have nearly gotten lost trying to find the Ypsi office at 540 Mansfield.

For people who can't be home all day and who live or work near a Greyhound bus

station, it may be easier to send and receive parcels on the bus. Call Greyhound (662-5511 in Ann Arbor) to find out particulars about the cost and permissible size for your packages. Then bring them to the station (116 West Huron between Main and Ashley) for shipping. Make sure you bring enough cash—they won't take checks. Some sample costs for sending packages of ten pounds or less: to Toledo, less than \$4; to San Francisco, about \$10. The cost for the next ten pounds isn't much more. Packages weighing up to 100 pounds can be shipped. Recipients are notified by phone when the package arrives.

For purposes of comparison, postal rates are \$2.50 per pound first class, \$2.22 per pound parcel post.

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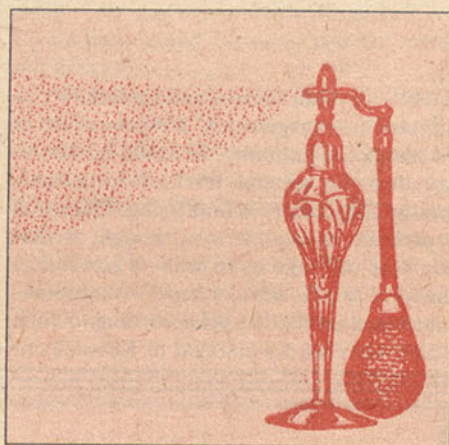
A perfume you make yourself—lovingly blended and bottled—could be a most exciting Christmas gift. Essential perfume oils are available locally. For a small investment in a few oils you can experiment and make a very individual gift.

Essential oils come in many scents, including gardenia, lotus, amber, sandalwood, musk, patchouli, rose, wood spice, and jasmine. Although they can be used alone, it's more fun to blend and dilute them into perfumes, colognes, and lotions. Most essential oils come in tiny quarter or half-ounce bottles priced from \$.89 to \$4 and up. Price depends on the rarity and difficulty in manufacturing an oil. A few drops of oil will make a four or eight-ounce bottle of cologne.

Generally, you can guess if a friend would prefer an outdoorsy, floral, or exotic scent. Or you can experiment with blends from two groups. Try just a drop or two of each oil in a small saucer, noting the exact proportions as you go, until you have the scent you like. Then extend it.

The only alcohol-based perfume diluent (solvent) we could find in Ann Arbor was at Middle Earth on South University. A two-ounce bottle costs \$1. The People's Herb and Spice Shop at 211 East Ann sells two mildly-scented oils that mix nicely with essential oils. A two-ounce bottle of almond oil is \$1.10; two ounces of apricot oil is \$1.05.

Local sources do not carry in bulk the pure and odorless perfume diluent necessary for producing perfumes economically in quantity. You might order it by mail from Caswell-Massey, 111 Eighth Avenue, New York, N.Y. 10011. (Catalog phone: 212-620-0900.) Three ounces are \$3.75, eight cost \$7. If you are determined to make a lot of perfume in quantity without sending away for supplies, we suggest you try steeping the blended oils in Lavacol (a 70% ethyl alcohol preparation sold in drugstores for about \$1 a pint). Then, after several weeks, separate the fat globules from the



enhanced alcohol. The alcohol odor will be gone. You could also try a high-proof vodka to which a drop of musk or vanilla has been added, and allow it to rest for a few weeks.

The essential oil can be dissolved in from two to twenty times as much diluent or solvent, depending on how strong you want the perfume or cologne to be. The strength, of course, affects how it is used. According to Jean Rose's *Herbal Body Book* (available at the public library, the People's Herb and Spice Shop, and Apple Rose), after letting the oils "digest" in alcohol for "some time," you can add five times that amount of pure spring water for a cologne.

It takes some searching and imagination to find good containers for perfume. Bottles with small necks and metal or glass tops are best. We found pretty six-ounce bottles with glass stoppers at Ace Hardware for \$1.95. Little corked bottles are cheaper and easier to come by, but cork is not airtight and therefore not suitable for perfumes you intend to keep around a while. Antique stores and flea markets should yield some pretty little bottles, and Goodyear's Department Store on Main Street has atomizers and decorated bottles at \$3.50 to \$5. Middle Earth will sell the empty two-ounce bottle for blending your own perfumes for \$.50. Drugstores usually will sell empty

medicine bottles or little plastic travel flasks for liquids that could be decorated with shells, sequins, lace, or handmade labels.

Betty Behan of Middle Earth let us try a perfume she made of 4 parts amber, 1 part sandalwood, a few drops of eucalyptus, and 3 parts perfume base (diluent) which was a delightful spicy smell with oriental overtones. Other blends Betty suggests are equal amounts of gardenia and orange blossom, and another of equal amounts of lotus and amber. We tried two parts of sandalwood to one part rose to combine our favorite scents with great success. These basic "recipes" can be extended to any strength with the recommended diluents. Or you can use them with Middle Earth's neutral scented moisturizer lotion or sage oil (both \$3.00 for 8 ounces). Oils that blend well for men's fragrances are musk, fern, lavender, sandalwood, and lemon.

Remember this: essential oils differ vastly in their tendency to predominate and/or last. Betty Behan pointed out that "papa"—a light and fruity fragrance—will very easily overpower anything it is blended with. If blending, use it in much smaller proportions than another oil. We found the same to be true of lemon. Some oils tend to outlive others, too. Try your concoction on a piece of white paper towel and keep going back to it. Musk, for example, is noted for its tenacity. A drop added to blends of other oils will give the whole mixture a lasting quality. One of the best things about perfumes you make yourself is that you will find they long outlive most store-bought perfumes.

We found extensive selections of essential oils at the People's Herb and Spice Shop at 211 E. Ann Street, Arbor Farms at 2215 W. Stadium Blvd., Apple Rose at 300 W. Liberty, Middle Earth at 1209 S. University, and Collected Works at 325 E. Liberty. At all of these businesses, someone is usually on hand who has dabbled with blending oils and is helpful with advice.

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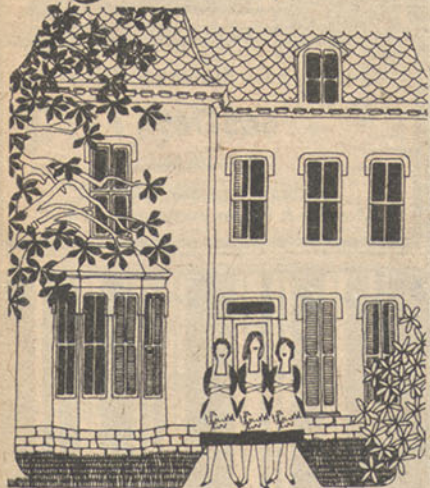


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Loveleen Bajwa with diners at the Raja Rani.

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Price Range: Entrees \$4.00—\$8.50—all served with peas pullao (spiced and with rice.) Desserts—\$1.50. Vegetarian Special—2/\$15.50—3/\$22.50.

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By BILL BOLCOM

Bill Bolcom, composer, pianist, and U-M professor of music, and his wife, singer Joan Morris, have delighted listeners across the country with their performances and recordings of classic American popular songs.

My wife, Joan Morris, and I travel a lot to our concert engagements. We have to eat in all sorts of restaurants. It would be fair to say that the general level of restaurants around the country is improving. Our usual experience in most towns, though, is that our host will take us to what is considered the local *ne plus ultra*, a neo-French-restaurant based on the Gospel according to Julia Child. Here we are in Texas or Kentucky or

Oklahoma or South Dakota. We want the local spoonbread, barbecued ribs, or Brunswick stew, but what we're offered is imperfectly understood beef bourguignon or chicken crepes, *sauce Mornay*. Dismal.

Attempts at exotica are even more depressing—Mexican-Kalamazoo, Szechuan-Pittsburgh, and other culinary mixed marriages seem to be the rule. So what good angel dictated that Ann Arbor, Michigan, should boast a restaurant with authentic, uncorrupted, Indian cuisine as good as any in New York, or perhaps even in all of North America? We always over-eat at the Raja Rani. The place turns us into snuffling Calibans every time.

Loveleen Bajwa, the owner, is the elegant, sari-clad lady who greets and seats you at the Raja Rani. On a recent visit there we told her, "We think this is the best food of its kind we've ever eaten. It's better than any we've tried in New York."

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"Where have you eaten in New York?" she asked.

"Oh, Nirvana," I answered. "That was before it moved to Central Park South and Expense-Account Land. And the Indian Oven, which is a quite good place on Columbus Avenue with a menu similar to yours. But yours is better, and the spices are more varied."

"I would like to eat there if I ever go," she said. "I have never been to New York."

Bajwa is from the Punjab, that agriculturally productive region east of the Indus River and now divided between India and Pakistan. Her husband attended Wayne State University and is now professor of education at E.M.U. They have two children, ages twelve and two and a half. Why did she open a restaurant? "I have a bachelor's in home economics," she explained, "and I had planned to become a dietitian. But I soon realized that I preferred making food to being involved in dietetics. This way I meet healthy, not sick people." When the Raja Rani opened four and a half years ago in May, she hired a famous Indian chef who happened to be in Ann Arbor and was looking for a job. (He had cooked at the legendary Moti Mahal in Delhi and had also cooked in Bombay and for several maharajahs. It was pure luck that he was here.) Since then he has been replaced by others—Bajwa herself can handle the entire cuisine and often has—but the hallmark of the Raja Rani is careful planning and consistency. The food is always good. Nothing is microwaved; fresh produce is used.

The cuisine is basically North Indian—Tandoori meats, biryanis from Hyderabad, and the like—but there are representative dishes from all over India. Much, but not all, Indian food is hotly spiced; the art is in balancing all elements of a meal so that the eater feels tranquil, not "wired" by an

overabundance of red pepper. At the bottom of the menu is printed: "Foods are spiced according to your taste—Mild, Medium, Hot, and Indian Hot!" Even in a meal ordered Indian Hot, not all dishes are equally hot. This would disturb the delicate balance and careful principles of blending that are at the heart of Indian cuisine. When we recently asked Bajwa to order for our group, she came up with many of our favorites.

For appetizers there are chicken chaat (\$2.50)—pieces of chicken and banana in a sweet-and-sour chutney, and vegetable samosa (\$2.50)—two little meat pies made with peas and deep fried. (The term chutney refers to a large number of different freshly-made condiments that accompany a meal. Chutney can contain tomatoes, dates, ginger, various spices, and what-have-you. Major Grey's is only one typical Indian chutney.) The mixed Tandoori grill (\$8.50) includes marinated and broiled chicken, pieces of lamb, shrimp, and a special boneless chicken—tikka—which is marinated differently from the other chicken pieces. (Tandoori chicken is often sold at street stands in India; for a time similar hot shops were tried in New York, but the result was often dry and woody-textured. The trick with Tandoori is never to let it dry out as it broils in its clay oven.) At the Raja Rani we have always found Tandoori chicken moist and delicious.

Now to the curries: Lamb Pasanda (\$6.75) is cooked in a sort of cream sauce, not highly spiced; Shrimp Biryani (\$6.50) is unsauced—a dry saute of shrimp, nuts, and seeds; Shrimp Masala (\$8.50) is cooked with green peppers in a fairly hot red sauce. (Masala is a special blend of spices.) The Sagwala Chicken (\$5.50) and the Paneer Palak (\$4.50) are both based on creamed spinach, but the Paneer Palak contains hunks of

homemade cheese called paneer for protein, and the spice composition of the two creamed spinaches is subtly different. Searing hot pickles can be ordered by the truly courageous. Lassi, a sensuous sweet drink made of yogurt and rosewater, I think, dramatically counter-balances the whole barrage of spicy dishes. The house chutney (75¢) is a subtle green sauce that we like to dip our papadam wafer into. It is made of pulses and lentils.

Which brings us to the breads served at Raja Rani. Papadam is made in India where its ingredients grow. Only there are weather conditions right for these legumes. It is served fried at the beginning of the meal and is a large, crunchy wafer or chip. The Puree (not puree) (75¢) is a puffed-up bread that lets out a huge cloud of steam when one tears it open. A Chapathi is a flat whole-wheat bread baked on a griddle, while Parathas (\$1.75) are turned in melted butter and often stuffed with vegetables and meats.

Desserts (all \$1.50) include Kheer, a spiced rice pudding; Gulab Jaman, a pair of small round cakes with a brown crust—they're the size of jaw breakers and come in a honey sauce; Burfee, fudge-like pieces of cake composed of almond or coconut-and-pistachios; and homemade cheese and fresh fruit.

The question arises naturally: What compromises are necessary in producing this cuisine that is so far from home? Not many, it turns out. The Raja Rani grinds all its spices as they are needed. It has not tempered the strong impact of the flavors of its food. Nonetheless, certain vegetables, like indigenous Indian eggplant and certain squashes are not available here. Bajwa is attempting to grow her own and by next summer may be able to feature certain fresh Indian vegetables in season.

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NATURE

December: waiting for the winter storms

December is late fall redefined in black and white. Silhouettes are sharp, and days are short. Life completes its retreat into secure roots, hard seeds, frozen earth, and the South. The garden tools, cleaned and oiled, hibernate in the tool shed or garage.

December is less predictable than November or January. In some years, when northerly winds are late to blow and the snow is late to fall, December is a quiet waiting for the worsening of January. All that can depart has left. Sunshine inspires only the joggers and cyclists; no new green or insects emerge. The muskrat is ready for the ice, although the only ice may be the crystalline rim around cattail stalks. Mammals that feast on seeds and tender bark are unrestrained in their fattening and foraging.

But the month can also be devastating, particularly if it brings freezing rain, ice storms, and heavy snow. Early winter storms encrust sidewalks and auto windshields and seal up seeds and stalks and soil beneath a veneer of ice, thereby assuring massive starvation of many birds and animals. Populations of game birds like pheasant and bobwhite are just beginning to recover from the harsh storms that began the winter of '77-'78. Smaller birds and animals, too, have trouble enduring winters that begin early in December.

Snow alone, however, is a more tolerable



element of wintry physics. December snows focus the bits of color that do exist around us: frozen aster blossoms, colored berries, and the flash of cardinals and blue jays. Beneath a blanket of soft snow, mice and shrews continue to harvest fall's bounty, safe from the full force of killing frosts. Snow banks are, indeed, banks holding a wealth of water for the spring.

December's caprice goes beyond the amount of cold and snow the month will bring. Animals and birds are attuned to the success or failure of the year's crop of seeds and vegetation. In some years when pine and spruce forests in Canada fail to bear cones, great hordes of seed-eating finches may invade our northern states. In these years birdwatchers delight to find crossbills, redpolls, grosbeaks, and other sub-arctic exotics flocking to feeders, parks, and garden groves. In other years, when the arctic populations of such rodents as the lemming and snowshoe hare reach a cyclic low, the massive snowy owl may wander this far south. It can be seen in wideswept December cornfields or along lake shores.

—Will Weber

Season's Greetings

from

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Above Ann Arbor: A replay of the Star of Bethlehem

A rare and lovely event, a *triple conjunction* of Jupiter and Saturn, begins the last week of December, when the two planets are so close together (as seen from Earth) that your little fingernail, held at arm's length, will cover both.

The Moon is near enough to point them out, even if you know no constellations. Of course, the three bodies are nowhere near each other in real, three-dimensional space; they just happen to lie in nearly the same direction from us. The Moon is 1/4 million miles away; Jupiter is nearly half a billion miles behind it, and Saturn nearly a billion. But the rare current near-identity of the two planets' directions from us allowed the magnificent Voyager missions to first Jupiter and then, with the same spacecraft, Saturn. With luck, Voyager will reach even Uranus and Neptune, which are also now in about the same direction from Earth. The planets are *not*, however, all going to "line up," causing earthquakes, etc.

A beautiful, brilliant double "star" is formed by the two planets, both among the brightest objects in the sky. You can tell them apart because Jupiter is the brighter. The configuration is now visible from about 2 a.m. until the pre-Sunrise sky finally drowns them out. Sunday morning, Dec. 28, they'll be 10 degrees below and left of the Moon. (10 degrees is the amount of sky covered by your clenched fist, top of thumb to bottom of little finger, held at arm's length.) Monday morning (the 29th) they'll be right next to the Moon. Tuesday the 30th they're 14 degrees or so above and right of the Moon, and Wednesday the 31st (the day

they're theoretically closest, though the naked eye can't tell the difference) they're in the same direction but 25 degrees away.

Through the next seven months, the period of visibility of Jupiter and Saturn will change from post-midnight now, through all night by April, to early evening only by late Summer. Meanwhile, Jupiter will remain below, and quite close to, Saturn; but you'll see changes if you watch closely. During January, Jupiter will move *left* relative to Saturn. Then it will turn around, moving *rightward*, through another closest approach March 4, and beyond, until late May. Jupiter then starts moving *left* again, making a third closest approach July 23, and keeps on leftward thereafter.

A *conjunction*, or close approach, of Jupiter and Saturn (as seen from Earth—which means, remember, merely that they're in nearly the same direction from us) happens every 20 years. Far rarer is a *triple conjunction* like this one, when Jupiter moves past Saturn, backs up to move past it again, and finally reverses direction to move past it yet a third time. The last one was just 40 years ago, and that happens to be the very shortest time that can ever elapse between them. But the next one is 258 years from now!

We understand such phenomena today. Jupiter, as seen from Earth, performs a back-and-forth loop once each Earth year, just because Earth is a planet too, and also moves around the Sun—faster, but in a smaller orbit—so our line of sight to Jupiter keeps changing. Saturn goes through

similar yearly loops, but smaller—Saturn is farther from us. Occasionally they happen to match with Jupiter's; then we get to see the rare sight of a triple conjunction.

But once these things were mysteries—hence often interpreted as supernatural portents. We don't know when Jesus was ac-

tually born. We *do* know our calendar's supposed beginning in that year is an error. But a Jupiter-Saturn triple conjunction is known to have happened *around* then, and it *may* have been the "Star" of Bethlehem.

—Jim Loudon

The American Goldfinch: A favorite at backyard feeders

Any nominations for favorite American bird would certainly include the American Goldfinch. Found from coast to coast, the goldfinch is a well-mannered, delicate little bird with a sweet song and a flashy flight.

Appropriately known as the wild canary or thistle bird, the American Goldfinch can be found year 'round in Ann Arbor. In winter they are particularly attracted to feeders filled with thistle seed. Actually the thistle seed you buy to put in your bird feeder is a seed from Africa or Asia (it's called *Guizotia abyssinica*), but it resembles the domestic thistle seed and is equally attractive to the goldfinch. Dense spruce groves provide preferred roosting sites for cold winter nights.



Audubon painted goldfinches perched on thistles

The male goldfinch is bright yellow only during the nesting season. In winter both male and female birds are a grayish, greenish, yellow. They can always be recognized by their small size, black wings, notched tail and stout conical beak. This powerful beak, like that of its relative, the Cardinal, helps the bird crack open seeds. The only winter feeder visitor resembling the goldfinch is the Evening Grosbeak, which is much larger and brighter yellow.

The observer who is familiar with the goldfinch's sweet canary-like song ("ti-dee-di-dí," or "per-chic-o-ree") often realizes its presence before it is seen. Loose flocks of this sparrow-sized bird fly about in deeply undulating flight, calling as if to communicate about the best direction to find a weed patch, birch trees in seed, or a backyard feeder. Many thousands of goldfinches migrate as far as the southern United States from the northerly edges of their range in the northern U.S. and Canada. But where there is abundant food they are easily induced to winter, despite the cold.

Goldfinches live almost entirely on seeds, although adults in spring will supplement a seed diet with caterpillars, grasshoppers, aphids and plant lice. The preferred delicacies, however, are thistle and dandelion seeds. Once a flock descends for serious dining in a patch of these weeds, they are often so intent on consuming seeds they can be approached very closely. Similarly, at feeders they often seem quite persistent and tame once they discover a source of thistle seed.

At times, goldfinches occur with mixed groups of sparrows and other finches. Because goldfinches weigh less and have a better sense of balance than house sparrows, they can be fed selectively by placing thistle seed in a lightweight swinging feeder with a very small perch and a small opening for the goldfinch to reach into.

Even the breeding season of the thistle-loving goldfinch is timed to coincide with the maximum availability of thistle seeds in late summer. Courting activities do not begin until mid-summer, and actual nesting may wait until late July or August. Young may still be in the nest in October, long after most songbirds have begun migrating south. Both parents share in building the nest, which is usually in a forked branch five to thirty feet above the ground, often at the edge of a woods, hedgerow, or riverside grove. The nests, woven of plant material, are lined with thistle and dandelion down.

—Will Weber

A winter walk through the Arb

The plants and landscape principles that turned a farm into a varied place of meadows, woods, and glades.

Most people think of visiting the Arb in spring. Yet in December the Arboretum offers some rewarding sights eclipsed by summer's lush growth: cascades of glistening buckthorn and honeysuckle berries; dense, dark groves of tall pines and spruces; and some exhilarating views of the Huron River from a ridge 100 feet high.

The Arb's 135 acres tumble down a steep valley from the heights of Geddes Avenue to the river some 185 feet below. Within this major drainageway are dozens of smaller valleys, ridges, and promontories creating over 26 different growing conditions.

The highly varied topography in a relatively confined area has long been a delight to landscape designers, walkers, and most recently joggers. But it posed problems for young Walter H. Nichols when he farmed the land in the 1890s. While a U-M student, Nichols bought 30 acres along Geddes with the idea of growing and selling fruits and vegetables to help pay his college expenses. Corn, potatoes, and apple trees once took a tenuous hold on the steep slopes near the Geddes gate to the Arb.

In 1906 Nichols, by then a University of Michigan professor, decided to donate his

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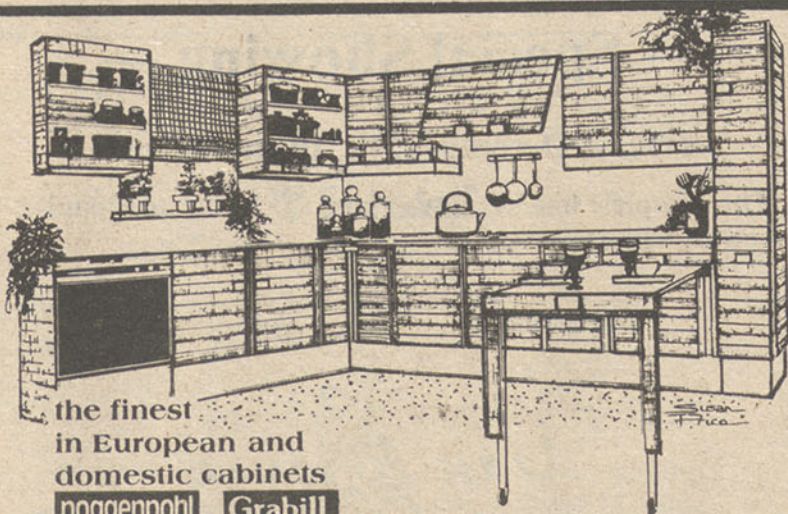
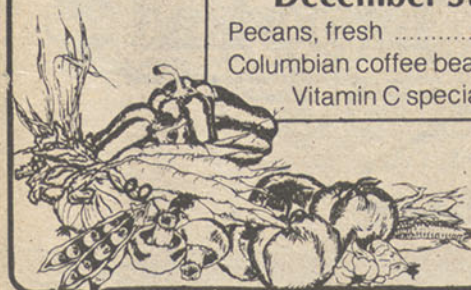
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NATURE/continued

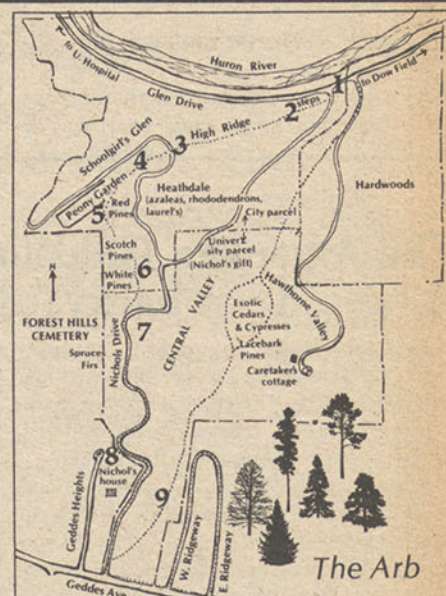
hill farm to the University for use as a botanical garden. The University soon found the hilly site unsuited for the greenhouses and more formal layout required, and it settled for on the more appropriate idea of an arboretum. Nichol's gift... This gift happily coincided with the City's purchase of 23 adjoining acres of parkland along the river. From the very beginning cooperative agreements between City Hall and the university allowed these two parcels (and subsequent additions) to be planned and managed as one unit intended to serve as both an outdoor laboratory for botanical study and a place for passive recreational pursuits.

By 1910 two and a half miles of gravel roads and trails had been built, a caretaker's cottage and greenhouse had been completed, and thousands of young trees had been planted on the high ridges of the new arboretum grounds. Massive planting efforts emphasized both native trees and shrubs as well as exotic Oriental and European ones. By the 1930s over 2,000 varieties of woody plants had been established in the Arb. The bare hills were gradually transformed into a richly textured landscape.

A pleasant approach to the Arb lies along Glen Drive. It runs alongside the river at the base of the impressive bluff upon which the University Medical Center sits. Before reaching the main valley opening of the Arb, you pass a densely wooded ravine once known as "Schoolgirls' Glen," a popular spot for walking and relaxing outdoors at the turn of the century.

A bit further east, the main foot path (1) of the Arb joins Glen Drive. At this point some steep steps on the right (2) lead to a secondary path which rapidly ascends one of the Arb's steepest slopes. Within minutes one has climbed almost 100 feet. The familiar Huron is now viewed from a dramatic new vantage point (3). At the top of the hill the path emerges from dense hardwoods into a long, narrow meadow (4) bordered by thick evergreens. The sense of arrival one feels here is no accident. It is the result of careful and imaginative planning by the Arboretum's chief designer, O. C. Simonds, a noted Chicago-based landscape architect of the early 20th century. Simonds came to Ann Arbor in 1906 to prepare the design for the Arboretum, became a founder of the University's professional landscape architecture program, and laid out several Ann Arbor parks and residential areas. In the Arb he chose to enhance the steepness of the hills by planting tall trees on the hilltops, medium-size trees on the slopes, and low-growing shrubs at the bottoms, leaving the valleys open. Simonds was a master of the long view, which took advantage of large, open expanses. This meadow and several others in the Arb are prime examples of his art. Simonds believed that dark foliage along the sides and lighter plant materials at the end of a vista can make a space appear longer and narrower than it actually is.

At the near end of this meadow are honeysuckle and hawthorne bushes laden with scarlet berries. Fallen leaves have now exposed them to view, and the flocks of birds who inhabit the Arb have not yet picked them over. The square beds at the meadow's far end are the peony garden, now dormant, of course. It contains over 300 varieties of the showy flower. The garden was established in 1927, during the Arb's heyday, when ample funds were being allocated for new planting. Since then, heavy recreational use has led to less emphasis on its botanical development.



A narrow path (5) picks up near the peony beds and leads up a gradual slope into an evergreen woods (6). These conifers continue quite a distance along the boundary with Forest Hills Cemetery. Scotch pines display their distinctive bright orange-brown bark midway up their tall trunks. Then a carpet of fine brown needles underfoot indicates a grove of white pines, which are prolific shedders among evergreens. If you proceed down the hill beneath towering firs and spruces, you join the main path (Nichols Drive), which in years past bore a stream of carriage and automobile traffic. Once a favorite route for the after-church crowd, the drive (7) was open to cars til 1965.

The ascending path occasionally permits glimpses of isolated portions ahead well before they are actually reached. Such roads, which disappear and reappear around hills, were a specialty of designer Simonds. He wanted to create a sense of mystery in the landscape. This path also offers some arresting views east across the green swath of the Arb's central valley.

Near the top of the hill stands a large frame Victorian house (8) painted grey-green. Plainly visible this time of year, the house was for many years the home of Walter Nichols. From the verandas of this ample homestead, he had a commanding view of his farm and the river valley below. When Nichols made his gift to the University in 1906, he intended to turn over the acres surrounding his house as well. He then decided that living in a neighborhood was more appealing, so he kept the western portion of his property, platted it, and turned his elm-lined farm lane into Geddes Heights. Soon it was dotted with spacious homes.

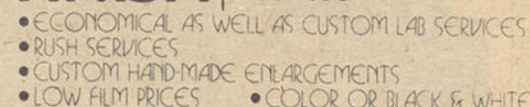
On Ridgeway, on the other side of the Geddes Avenue Arb entrance, more homes are well positioned to capture views of the steep green valley. Energetic walkers may want to follow this narrow lane. It forms a loop around a steep hill just east of the Arb. The homes which were built here in the 1920s are an interesting mixture of architectural styles. But they share an intimate relationship to their secluded street. Some front doors open almost at curbside, and conventional front lawns are largely replaced by low walls, steps, and ground covers.

On your return trip through the Arb you can take the low secondary path (9) along the valley floor. This trail passes near some of the Arb's most exotic evergreen plantings such as the outstanding collection of cedars and cypresses. The plant lover looking for a special treat should search out the lacebark pines, whose trunks are covered with astounding purple, tan, and gray-green plates.

—Anne Rueter




A black and white illustration of a woman in a kimono, sitting and reading a book. She is wearing a kimono with a dark, repeating diamond or chevron pattern. Her hair is styled in a traditional Japanese fashion, pulled back with a hairpin. She is holding an open book or scroll in her hands, looking down at it. To her right is a large, rectangular object, possibly a box or a stack of books. In the bottom left corner, there is a small, round object, possibly a bowl or a container. The background is plain.



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CHANGES

Selected reports on major changes in retail businesses
and noteworthy buildings

Arborland in transition

With the new Crowley's open, the second anchor is in place.

The new **Crowley's** department store opened in October, the second anchor tenant (along with Montgomery Ward) in the renovated Arborland still under construction. The transformation of Arborland's

several Detroiters we spoke with. The Ann Arbor Crowley's is the chain's second smallest store, so some regular departments were left out, namely children's clothes and men's suits.



Crowley's is at the east end of the newly-enclosed Arborland mall.

neglected outdoor mall into a bright, airy space warmed by a red tile floor and greenery is indeed dramatic, and the new Crowley's carries out the look. "It's going to be a gorgeous center—very natural—and we wanted to relate to it," explained Robert Carlson, Crowley's vice-president for advertising and merchandising, when asked about the design. The 46,000-square-foot space, originally occupied by Penney's, was totally gutted and rebuilt. The new look, devised by Shaeffer & Associates store designers of Chicago, is restful and casually elegant, with a natural beige color scheme, warmed by different materials (often oak and earth-tone tiles) in different departments.

Crowley Milner & Company likes to be in smaller, more convenient malls with only a couple of anchor stores, Carlson told us. Arborland was attractive for that reason, and also, he said, because "Ann Arbor is geographically close enough to be part of the Detroit market, with Detroit papers and TV. We said, 'this is an opportunity.' But this is as far out as we'll go." The 10-store, family-controlled Detroit firm aims to be a family-type store with "moderate to better" merchandise—"primarily fashions for the body, with some fashions for the home," Carlson said. "No brown goods [radio, TV or hifi]. No white goods [appliances]. No furniture." Crowley's competes with the regional giant, Hudson's by offering excellent service and a pleasant shopping environment, a claim confirmed by

Both Carlson and store manager Warren Lind had nothing but nice things to say about Maisel & Associates, specialists in shopping center redevelopment. They are Arborland's new managers and developers. "When you call them once, they don't need reminding," Lind said. "Our October 8 opening was tied into storewide advertising of our anniversary sales. To meet the deadline they worked people 26 straight hours."

The rest of Arborland right now is an odd mixture of past and future. A hand-lettered sign on the front of **Shiffren-Willens** jewelers says it has relocated to Briarwood. Old store fixtures hang forlornly on the walls of spaces not yet renovated, while hammers and saws ring throughout the newly-enclosed mall from stores under construction. Some new tenants are nearing completion: the **Pearle Vision Center**, the **Youth Center**, and **Osterman Jewelers**. The **Cardery** is one new arrival that is already open. Others to come include the **Leather Loft** and **Hartman's** men's clothing.

Some old Arborland tenants have elected to move where overhead is lower. (An enclosed mall adds a lot to common-area maintenance, which tenants share.) Other old Arborland tenants remain: **Artiste Beauty Salon**, **Cunningham Drugs**, **Hughes & Hatcher**, **Sibley Shoes**, **Dr. Scholl's Shoes**, **Baker's Shoes**, **Winkelman's**, **Three Sisters**, **Kinney Shoes**, **Brown's Magnavox**, **Brides' Showcase**, **Dascola Hair Stylist**, **General Finance**, **Giant Typewriter**, **Hobby Center**, **Keg 'n' Cork**, and **Pier I imports**.

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A new home for Tom Wall's Nautilus Center

Why weight training is big in the current fitness boom.



Tom Wall works out on a Nautilus machine for the upper arms.

Tom Wall, former gym teacher and currently a special education teacher, became interested in Nautilus exercise equipment when his younger brother, who is 50 pounds lighter, came home from college five years ago and wiped him out in a wrestling match. The brother's secret: workouts on Nautilus weight training machines. The expensive devices, used by football players for a decade, are being taken up by more and more athletes in sports like swimming and tennis. Billie Jean King attributes her comeback to Nautilus training. Many athletes had avoided conventional weight training with barbells and other "free weights" which one lifts up directly. Lifting a weight straight up and down doesn't incorporate the fluid rotary motions used in tennis, swimming, baseball, or golf. Athletes in those sports feared weight training would limit their flexibility.

Nautilus machines (there are something like 28 different ones) incorporate those rotary movements. These complicated machines vary tremendously in appearance. Some are horizontal benches; surround the user and are as big as a small car. Each machine is designed to exercise a specific set of muscles. There's the Double Chest Machine, the Leg and Back Machine, the Neck and Back Machine, etc. The user straps him or herself into the machine and then, through a complex system of weights attached to pulleys, exercises isolated muscle sets by first stretching (that's good for flexibility) and then by lowering weights in a slow, controlled movement. After 12 "reps" (repetitions), one muscle set is worked out to the point of exhaustion. The user then moves to another machine where fresh muscles get a workout. Strength is developed by adding weights, not by increasing reps, so the whole process is quite time-efficient. Three workouts a week of 30 to 45 minutes each is the standard. Nautilus programs have been designed to strengthen sets of muscles used in 22 specific sports.

Medical rehabilitation is another impor-

tant application of Nautilus. Since muscles are worked in isolation, paraplegics can exercise their cardiovascular systems on any of the upper-body machines. Injured people can stay in shape with Nautilus by using their non-injured muscles. Nautilus is also a good way for people in their seventies and eighties to exercise.

That, in a nutshell, is the Nautilus story. It appealed to Tom Wall. He started training and doubled his strength. He liked the idea that through Nautilus he could help severely disabled people develop their physical capacities. He liked the preventive aspect of Nautilus training. As an E.M.U. football player ("not a very good one," he says) he had had a work-study job helping the trainer, and he dealt with a lot of injuries.

Wall envisioned starting a Nautilus center with a low-pressure approach "similar to the Ann Arbor 'Y.' They go at it by saying, 'I'll show you the stuff, and if you like it, fine.'" He wanted to avoid the high-pressure techniques used by many national franchise health clubs to get members. Brother Jim Wall, a physical therapist and head of Duke University's sports medicine clinic, advised him in setting up the operation, which has other exercise machines and weight-lifting equipment, too. After two and a half years of unsuccessfully soliciting banks for a loan, Wall got a Small Business Administration loan and opened his first **Wall-to-Wall Nautilus Fitness Center** in 1977, inside the Ann Arbor Court Club on Boardwalk, behind the Bechtel Building on Eisenhower. His machines were located in the hallway outside the courts. Last year Wall opened a second center inside the Sports Illustrated Court Club on Golfside.

Now Wall has moved his southside center out of the Ann Arbor Court Club and into its own quarters in the dark brown Wolverine Towers at South State and Eisenhower.

Wall is still spending his days teaching his junior-high special education class at Willow Run. Jim Henderson manages the Wolverine Towers Nautilus center and is Wall's district manager as well. (So far the district consists of the two clubs, but part of the Wall-to-Wall idea is to help court club operators set up and manage Nautilus centers in their clubs.) Henderson is responsible for supervising the use of the machines, an aspect of Nautilus Wall considers crucial. Current introductory rates run from the student rate of \$65 for a three-month period to the regular rate of \$109 a year.

On our Sunday morning visit to the Wall-to-Wall Fitness Center, dedicated bodybuilders were working out with much grunting and grimacing. But Wall insists that pain is not a necessary part of Nautilus training for the average user, though workouts are strenuous.



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Far Eastern groceries at Sing-Tong

A touch of the exotic in northwest Ann Arbor.

The Sing-Tong International Food Company, a grocery store, has been open in the Maple-Miller Plaza since September. Its food is almost all from the Orient, mostly from China and Taiwan, with some Korean, Thai, and Vietnamese specialties. The small store is immaculately maintained and precisely arranged. Cans of exotic fish and sauces and boxes of noodles, in bright, jewel-like blues and pinks march spiffily across the shelves. Crisply colorful kites and parasols (also for sale) are decorative accents. Near the door are three large brown ceramic jars decorated with twisting beige dragons and covered with crate-type tops upon which complicated shipping instructions have been written. These contain "thousand-year eggs"—preserved duck and chicken eggs covered with sawdust and soil. In their containers they look exotic and

somehow attractive. "Are they good?" an older Caucasian customer asked her Chinese friend. "You have to develop a taste for them," her friend smiled.

Despite the store's out-of-the-way location, it had a steady flow of customers—almost all Asian—the entire time of our mid-afternoon visit. One fashionably-dressed woman was stocking up with a week's supply of thick frozen squid, which she would stir fry in wine, and frozen fried sticks of dough, which she would serve for breakfast, according to Chinese tradition, with bowls of flavored soy milk.

The Tsai family owns the store. Father Lewis Tsai came to Ann Arbor as a Bechtel engineer. His wife, Helen, and son, Paul (a sophomore at Pioneer High) are actively involved in the store, which was started with the encouragement of grandfather Pao



Helen Tsai and her son, Paul.

Tsai, who runs a Taiwanese wholesale food business, also called Sing-Tong.

The Ann Arbor Sing-Tong stocks some hard-to-find Chinese specialties, including delicious small Chinese sausages, fine-grained Japanese-style tofu, thin pancakes for Moo Shui Pork, and fresh Chinese

vegetables, including several kinds of radishes. Much of this is delivered weekly from Chicago's big Chinatown. On Sunday there is fresh Dim Sum (a collection of appetizers typically served with tea for special occasions). Many of the great variety of packaged noodles are also sold by the case.

The restaurant of many names

After 4 names in 1½ years, it's back to Bimbo's.

For years the restaurant with the steep peaked roof on Washtenaw near Pittsfield was **Bimbo's on the Hill**. Then, a year ago last June it became the **Cafe Dubrovnik**, specializing in seafood. By October, 1979, the sign had been changed to **Benik's House of Kebobs**, which closed last March. Now it's back to Bimbo's—**Bimbo's Casa di Roma** this time.

What's up? We talked to Betsy Chutich to find out. In the past two decades she has helped her husband, Matt (described as "The Friendly Yugoslav" on Bimbo's old menus) to develop Bimbo's from a single Ann Arbor pizza restaurant into a chain of at least a dozen restaurants. They have gradually sold off all of them except for Bimbo's on the Hill. It's no easy matter to

oversee the management of a farflung restaurant chain, and the Chutichs preferred to focus their attention on a few establishments. So four years ago, at about the same time they were dismantling their pizza empire, they purchased the **Crystal House** motel on Washtenaw at Huron Parkway. The Crystal House had a restaurant, most recently known as **Gatsby's Rib**, and the Chutichs also transformed a banquet hall into a nightclub, first operated as **Zelda's Greenhouse** disco, and since last spring as **Butch Cassidy's**, with live music and a country-and-western theme.

More aggravations were in store for the Chutichs, running Bimbo's on the Hill and the extensive Crystal House operation (84 rooms, a restaurant, a nightclub, and a

pool). They wanted to relax after two decades in the pressured hospitality business. So when Dan Jolovic, also a Yugoslav and a longtime employee at Joe Muer's famous Detroit seafood restaurant, offered to take over Bimbo's and turn it into a seafood restaurant, the Chutichs agreed. Jolovic had his managerial problems, it turned out, so the Chutichs put the place up for sale. But the new buyer, a Mr. Benik, couldn't make a go of it either. By the time his operation went out of business in February of this year, the Chutichs were ready to sell all their Ann Arbor businesses and properties, buy a Florida motel, relax, and enjoy the sunshine. By the time the Crystal House was finally sold this summer, however, the Clearwater Beach motel they wanted had been bought, so they decided to reopen the old Bimbo's on the Hill with essentially the old menu: pizza and pasta (no ribs, which had also been a specialty). The new specialty is Fettucine Alfredo (noodles in a rich

cheese-cream sauce). Big-screen TV for sports events is another attraction. The decor, including the open fireplace with fake fire, is largely the same as before, with only green paint and a few stuffed fish on the walls to remind returning Bimbo's patrons of the restaurant's complicated recent past. Betsy Chutich seems happy with the way things are going. "We like it because it is a small operation and we can run it ourselves without having to depend on managers," she says. She and Matt would still like to move to Florida—maybe when their daughter graduates from the hotel and restaurant management program she's now in and takes over the restaurant.

The Crystal House's new owners are two Yugoslav couples, who have closed the restaurant and nightclub for renovations and are said to be considering including in the new menu some dishes from southeastern Europe.

Assorted notes

Great Places Travel Consultants suddenly moved from its longtime location at 216 South Fourth Avenue next to the Ann Arbor Plasma Center. Great Places owner Fred Sanchez wanted to stay. He had no problems with the Plasma Center as a neighbor, and he had invested a good amount of energy and money in turning the shabby former Western Union office into a pleasant place with oak partitions and vivid colors. Sanchez thought he had an oral understanding with landlord Glenn Gale before his lease ran out, but he charges that Gale didn't follow through and then precipitously served an eviction notice, causing Sanchez to move within ten days. Relocating the big airline computers used by travel agencies normally takes a 90-day lead time, so the sudden move was a major disruption. Sanchez was fortunate to find an attractive space around the corner at 208 East Washington, where Chicago Title Insurance used to be. But the move still caused a \$10,000 loss of profit. Sanchez

estimates, and a lot of sweat and worry to boot—a weekend of almost round-the-clock work at moving, plus confused customers and incomplete deliveries.

A new graphics gallery has opened in the grey stucco house at 548 South Main, a few doors up from Kiddie Korner at Main and Madison. **Contemporary Graphics** deals in "collectors' graphics and decorative graphic art," according to George Domsic, a co-owner along with his wife, Judy, and Robert and Lisa Smiley. Custom Graphics also does custom framing, with 48-hour service available. The owners were previously involved in wholesale framing and print distribution.

At Plymouth Mall there's a new **Domino's Pizza**. **Claudine's**, a popular shop featuring discounted women's fashions, and the **Tropic Isle Pet Shop** have closed. Harold Klose, owner of Claudine's, closed both his stores (one was in Plymouth) when he and his wife, who managed them, moved to Florida.

Soybean Cellars natural food grocery at 314 East Liberty (in the same building with Seva Restaurant) is now known as the **Arbor Farms Market**. The store is owned by Hank Bednarz and Leo Fox, the same people who started the big Arbor Farms Natural Supermarket on West Stadium. Now that the downtown store has incorporated more Arbor Farms features (more produce, more cheese, an updated interior, and the Arbor Farms newsletter), the name has been changed, too. Soon to come: wines.

Richard Stillwell has moved his antique store and refinishing business from Detroit to 120 North Fourth Avenue at Ann, where it goes under the names of **Stillwell's Antiques** and **Stillwell's Restoration and Repair**. As one of the very few black antique dealers in Detroit, he says, he had access to an especially large volume of goods and hence he claims he has better prices. His furniture is largely from the early part of the twentieth century. He expects to have

the same advantage in Ann Arbor, where he is also the only black antiques dealer.

Another antique store opened in the same area but too late for us to visit. **Weavings in Time**, owned by Jay Gardner, is in Kerrytown II, in the space previously occupied by D.B.A. Lilac Antiques.

Classical Glass at 249 E. Liberty now has a shop featuring small handmade gift items in its lower level. The workshop where classes take place has moved into West Side Work Space on W. Huron.

At 120 East Washington next to Anderson's Framing, **Carpet Care** has opened a downtown showroom for its floor coverings. Out near the airport there is the big Carpet Care facility—a showroom, warehouse, and workshop which its carpet cleaners, binders, and installers work. The firm opened the downtown showroom to have more visibility for its lines of carpets, tiles, and hardwood flooring.

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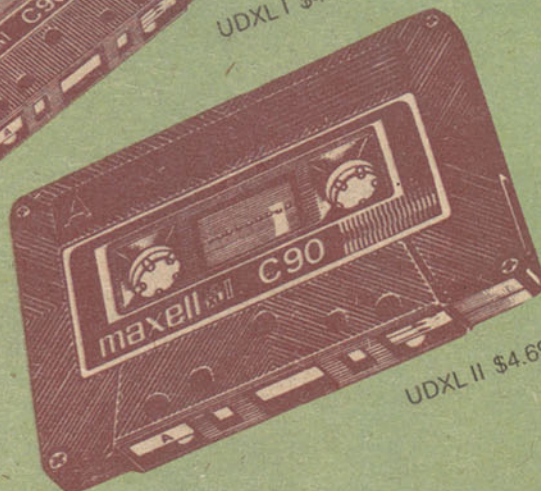
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